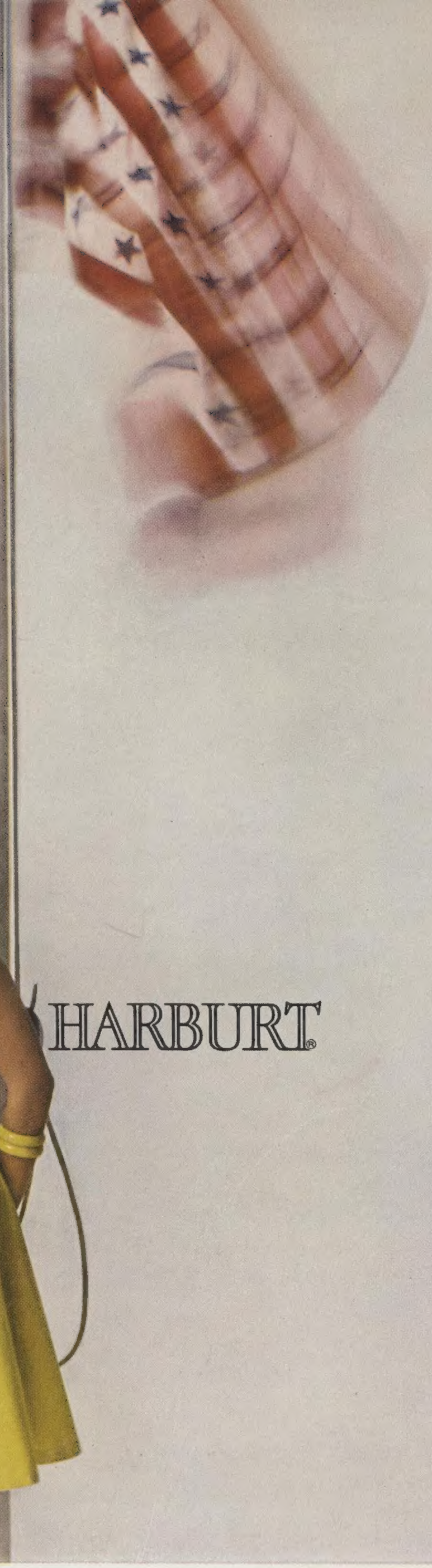
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April 1

# VOGUE

- HOW MANY CLOTHES ADD UP TO A WARDROBE?
- TRAVEL MYTHS EXPLODED
- WASH AND WEAR HAIR
  the cut that makes it possible
- DRESSES YOU COULDN'T HAVE OWNED BEFORE
- HOW TO TAKE EVERYTHING WITH YOU
  the movable-room idea

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reason-for-being of a simple sheath dress designed by Shannon Rodgers
for Jerry Silverman. The print: a Swiss silk by Abraham in
navy with fuchsia, or taupe with coffee, tie-belted
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# VOGUE

INCORPORATING VANITY FAIR

There are four Vogues: American, French, British, Australian  I. S. V.-PATCÉVITCH Publisher

## APRIL 1, 1962

### COVER

Newest chiffon now—printed in big cloud-formation streaks of yellow, brown, and pomegranate red, and made into a dress with sweatery top, full rippling skirt. Worn here with Egypt-thinking hair and eyes, a lipstick called Sphinx Pink, by Revlon. Dress by Teal Traina, of silk chiffon. Hattie Carnegie earrings. All at Bonwit Teller; Wanamaker's, Phila.; Hudson's; Sakowitz; I. Magnin. Coiffure by Enny of The House of Revlon.




PENN

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Boulevardier

Perfectionist costume
by Adele Simpson
in men's wear pin stripe.

Galey & Lord

1407 BROADWAY, NEW YORK 18, N.Y.

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*From Bonwit's*
*superb Designer*
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*royal and white cotton.*
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*Very* **SAKS FIFTH AVENUE**

CHAMPAGNE COCKTAIL—OUR MOBILE SHAPING OF SILK ORGANZA, CENTERED ON A VELVET SASH ABOVE A FLARE OF BIAS TUCKS, 200.00.



*Very* **SAKS FIFTH AVENUE**

WE FILL THE NIGHT WITH DEEP-SEA COLORS,
SPILLING ON A FLOAT OF SILK ORGANZA THAT
EXPLODES IN A FLURRY OF RUFFLE, 125.00.

Photographed aboard Italian Line's *Leonardo da Vinci*

*The American...scene by*

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With its jacket closed-in,

and its skirt swinging free,

Ellen Brooke designs

**the suit that sets spring in motion.**

Oatmeal or seafoam blue linen,

115.00, in the fine sports collections

at all Lord & Taylor stores




But don't stop there. Each of these separates is interchangeable. Each comes in black. Each comes in white. Each white top goes with all the white skirts.

AT B. ALTMAN & CO., NEW YORK CITY / HOCHSCHILD, KOHN & CO., BALTIMORE / GUS MAYER CO., LTD., ALL STORES / THE HALLE BROS. CO., CLEVELAND



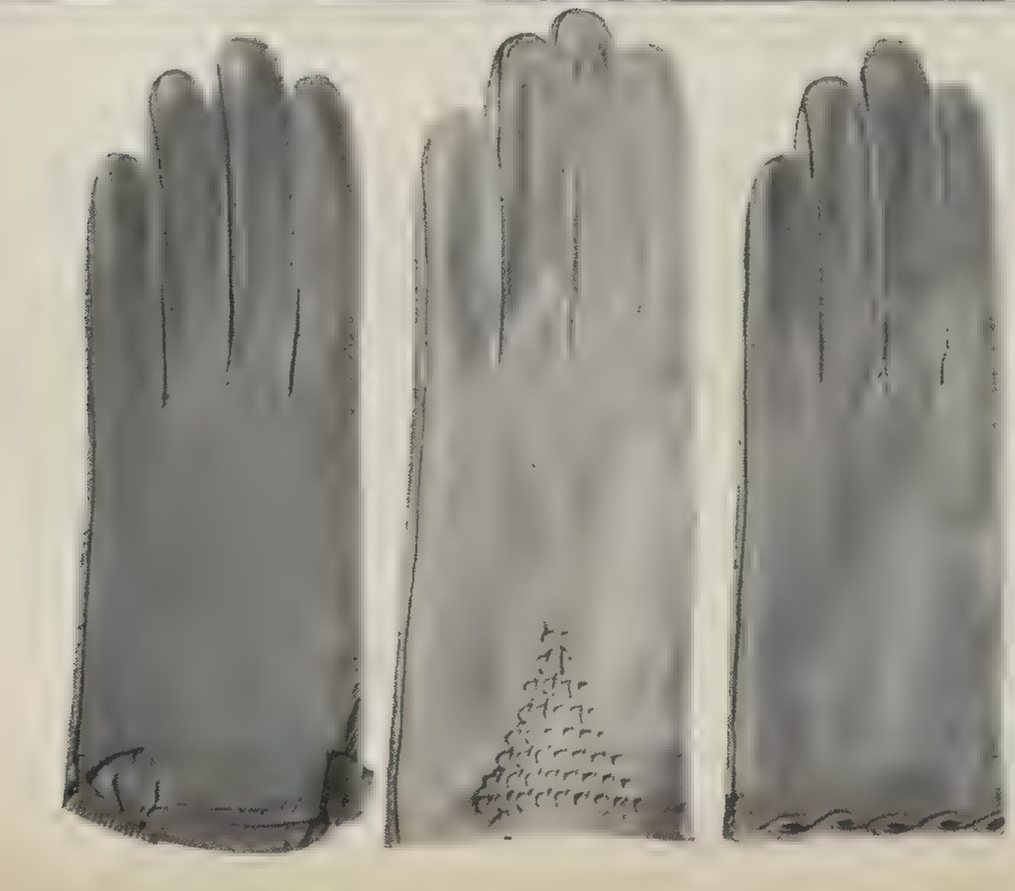

Each black skirt goes with all the black tops. As you can see, the possibilities are limitless. And fun. Evan-Picone planned it that way.

**EVAN-PICONE**

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JORDAN MARSH & CO., BOSTON / JORDAN MARSH & CO., MIAMI / HUDSON'S, DETROIT / JOHN WANAMAKER, PHILADELPHIA / RICH'S, INC., ATLANTA

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With a grand flourish,
Kislav fine French kidskins
perform the most elegant
sleight-of-hand—work magic
on your Easter costume.
And voila! they wash in Kislav's
Effervescent Glove Bath.

**KISLAV**

QUI SE LAVE: THAT WHICH WASHES  THE MOST FAMOUS GLOVE IN THE WORLD. MADE IN FRANCE



Coat dress 1962: inspired India silk print sensitively shaped by Vera Maxwell. In the Crystal Room.

HUDSON'S
*the Woodward Shops*
DETROIT





*the difference is* Elisabeth Stewart *swimwear*

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PRICES SLIGHTLY HIGHER IN THE WEST AND CANADA/ COMMODORE HAT

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Necklace, $12.50, matching earrings, $10 plus tax at fine stores.

# Shandelle, imaginatively swirled waterfalls of jewelry in the golden manner of Monet

if looks can kill... this one will!

# The new Cleopatra

▲ the sultry, sweet-lipped, sloe-eyed look that shook a sphinx-pink smile are suddenly shockingly chic

## 'Sphinx Pink'

**Newest spring shade for lips and matching fingertips!**

A vividly light, bright-at-night *power-mad* pink! More sharp than sweet, more sly than shy . . . chic-est shade in 2000 Springs! Wildly flattering—wonderfully *wearable*.

'Sphinx Pink': Super-Lustrous II, Lustrous, and Lanolite Lipstick, matching Nail Enamel, 'Futurama' case by Van Cleef and Arpels (or new 'SPHINX DOLL' case!)



Look as only *Revlon* does it!

the pyramids, shocked the world! see-at-night eyes . . .
today...and the deadly ingredients (redistilled) are these:

## 'Sphinx Eyes'

**New idea in eye makeup! Madly mysterious! Egypt-inspired!**

Eyes newly shaped . . elongated . . darkly outlined for depth. Languorous lids, lightened with beige, shadowed with smoky kohl. The effect? Unforgettable! (And almost *unforgivable!*)

'Sphinx Eyes' Kit: Desert Beige Accent Shadow, Misty Grey Kohl Eyeshadow, Brown Ash (or Black) Cake Eyeliner and 2 applicator brushes. (Available separately, or in complete kit.)




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# Style Undies

THE PRETTIEST LINGERIE AND SLEEPWEAR EVER SEEN IS MADE BY STYLE UNDIES, 112 WEST 34TH.STREET, NEW YORK 1.

How to look your sun day best! Stay in the delicious shades of cool couture in care-free drip-dry fabrics. Left, striped sheath of 65% Dacron* and 35% Avron†, about $18. Center, gingham checked 100% Dacron sleeveless, about $18. Right, trimly tailored embroidered solid of 65% Dacron and 35% cotton, about $15. All in a rainbow range of colors, 10 to 20; 12½ to 22½. Prices slightly higher in the West. At fine stores or write American Golfer, 1410 Broadway, New York, N.Y.; 501 East Preston St., Baltimore, Maryland; 112 West 9th St., Los Angeles, California.

# American Golfer



*DU PONT POLYESTER †AMERICAN VISCOSE RAYON

Newer than Springtime…Seamprufe lingerie that keeps its pretty new look with Kodel. These airy boudoir butterflies lead a charmed life. Kodel makes them so light, so soft, so carefree…they'll stay as pretty as new washing after washing (even if you practically never iron them).




In a fine batiste of Kodel polyester, cotton and nylon by J. P. Stevens. Yellow, pink or blue. Shift, Baby Doll and Waltz Gown all in S, M, L. $6.00. At fine stores including: Rich's, Atlanta; Hochschild-Kohn, Baltimore; Filene's, Boston; Adam, Meldrum & Anderson Co., Inc., Buffalo; Wieboldt's Stores, Chicago; The H. & S. Pogue Co., Cincinnati; The Higbee Company, Cleveland; F. & R. Lazarus Co., Columbus; Foley's, Houston; Meier & Frank Co., Oregon; The Broadway, Southern California.

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It's the most fashion-changing look since make-up was invented! The matte look of Contempera is never shiny, never greasy. You get a chic semi-powdered finish without powder. Not drying or cakey, it's like no other make-up, even in a tube! Contempera's secret? Revlon's own special pre-blending of moisturizers, foundation and powder–all in one. Goes on effortlessly, lies so lightly on your skin.




Contempera: the complete matte finish make-up. 11 becoming shades.

(Make-up was never so unmade-up before!)

'CONTEMPERA' by Revlon

Salon Waves by REALISTIC.
Gowns: Bergdorf-Goodman.
Jewels: Van Cleef and Arpels.
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Fabric by Cohama

The **MAJESTIC** look in separates, beautifully interpreted in a remarkable fabric of Dacron® polyester and Avril rayon. This beauty is more than skin deep, because Avril makes sure this fabric washes without a worry . . . rarely needs ironing. The soft, luxurious, comfortable feeling, the shimmering iridescence, are other important contributions this new Avisco rayon makes. Avril rayon also takes details to heart as shown by the shirred front and sleeves of the blouse, the inverted pleats of the skirt. Both in Bahama Blue, Capri Green, Tropic Tan, Mexican Mango. Sizes 8-18. Blouse about $7. Skirt about $12. At all main stores and branches of: **Lord & Taylor,** New York; **Bonwit Teller,** Philadelphia; **Diamond's,** Phoenix; **Gold & Co.,** Lincoln; **J. L. Hudson,** Detroit; **Rich's,** Atlanta.

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life stride®

*the young point of view in shoes*

Costume by David Kidd for Arthur Jablow

To bring you shoes that represent America's biggest dollar's worth today, we use leather as well as a wide variety of materials including fiber and plastic products, textiles and metals—all of which have been thoroughly tested in Brown Shoe Company's Quality Control Laboratories. • LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS, MISSOURI

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Starflite MOLDED LUGGAGE

*HERCULES "PRO-FAX"® POLYPROPYLENE BASE

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Love what "Dacron"® POLYESTER FIBER does for me!

"Dacron" keeps me ever so neat and pretty all day!

**Joseph Love** makes dreamy eyelet dresses fun—with **65% "Dacron"* polyester and 35% cotton.** They keep their pouff . . . shoo away wrinkles. Look fresh, even at the end of the party. Left: pink on pink. Right: black on white. Both in sizes 3-6x, about $13; 7-14, about $15. At Filene's, Boston; H. & S. Pogue Co., Cincinnati; Battelstein's, Houston; Gimbels, Milwaukee; Macy's, New York; Joseph Magnin, Northern Calif. & Nevada; John Wanamaker, Philadelphia; Joseph Horne Co., Pittsburgh; Famous-Barr, St. Louis; Woodward & Lothrop, Washington, D. C.

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# You are looking right through the fiber that makes women feel positively nude! Warner's Uncovered Lycra

B. Altman & Co.



**Smashing...**

who would believe that a simple black silk crepe could carry such a message! 8 to 16. Altman misses' dresses, third floor, Fifth Avenue store, **100.00**

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DESIGNER COLLECTION

Carved ivory-white elegance, accented with the gentle glow of golden-hued beads. Double strand matinee length necklace, $6. Earrings, $2. All prices plus tax. At better stores throughout the United States and Canada.




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# ADELE SIMPSON'S WHIRL WIDE GUIDE

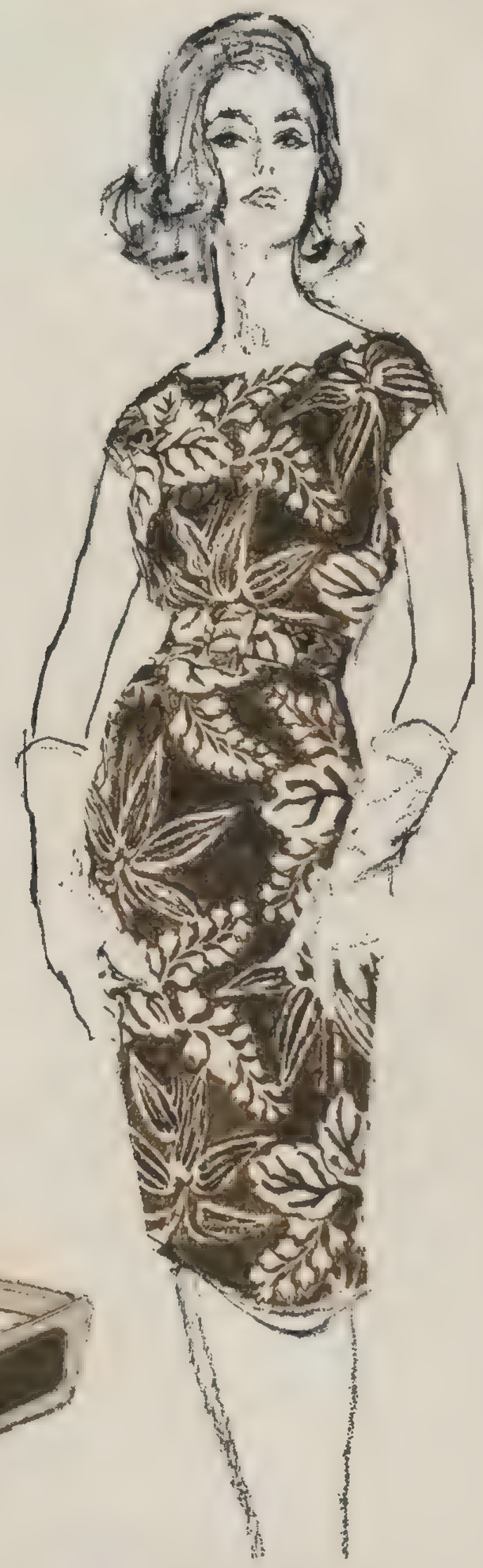



AN ASTUTE HANDBOOK OF TRAVEL INDISPENSABLES EDITED WITH SPECIAL ADVICE FROM BOAC, MONACO EYE FASHIONS, BIANCHINI, JASCO, MOYAGASHEL, ONONDOGA, POMEZIA AND MM BAGS.



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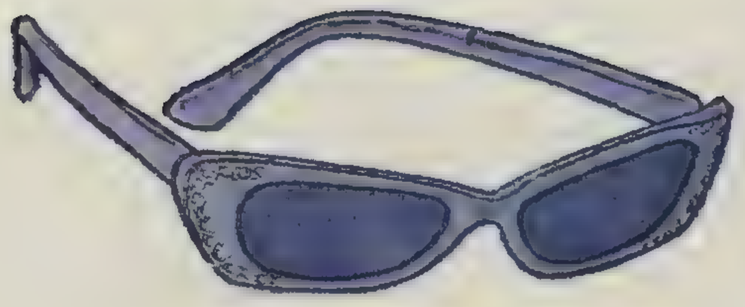


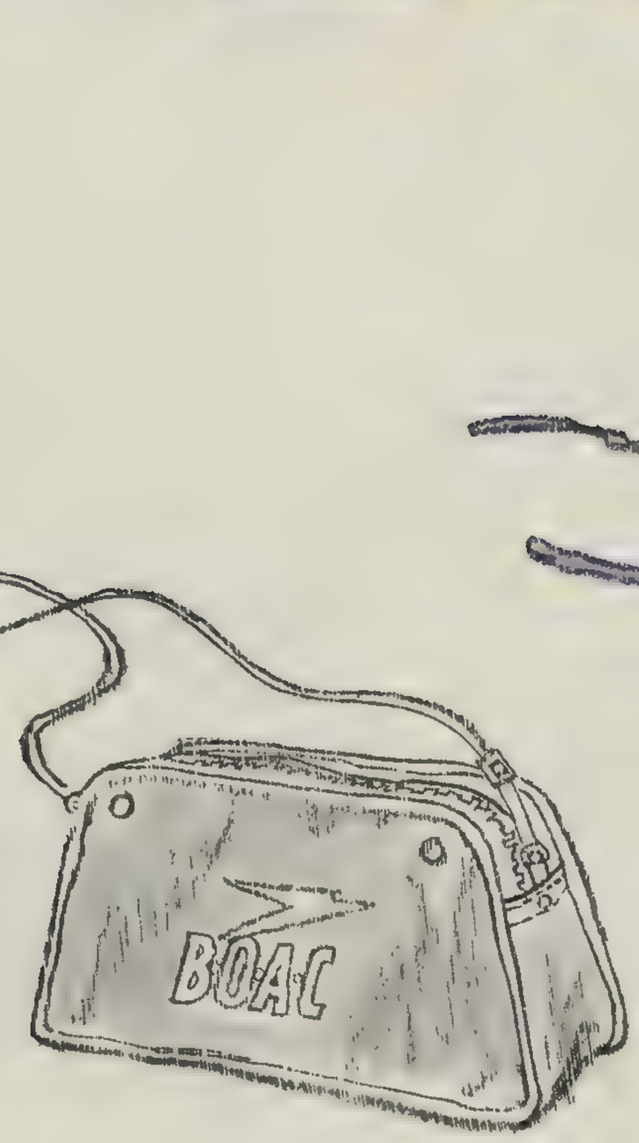
## WHAT TO KNOW BEFORE YOU GO

**How to pack:** Adele Simpson and BOAC hope you'll spend all your money on travel and none of it on overweight. One piece of hand luggage and 29" of suitcase should more than keep you chic.

**What to take:** For her BOAC flying trip to Peru, Adele Simpson engineered a just six piece, just forty-four pound wardrobe with the versatility and fashionability to put a trunkful of fashion to shame. It's built on a Jasco jersey coat that travels on a woman instead of in her suitcase. Jersey skirt and harmonizing Onondoga silk blouse are two component parts that take a lot of wear but not much space. Add the companion hooded stole dress and complete your capsule wardrobe.

**ADELE SIMPSON/BOAC**








**Better to stay home than leave without Monaco:** Monaco "fashions for the eyes" are as different from just plain sunglasses as BOAC's jet is from Lindbergh's Spirit of St. Louis. Optically perfect, they offer optimum protection from sun and strong light. All designs are color coordinated with the latest summer shades and mix or match with everything you'll ever want to wear. Don't leave for Europe (or the Grand Union) without two or three pair.

**A costume you can cotton to:** This Adele Simpson woven cotton dress and jacket packet will keep you flying high no matter how far you go. Woven by Pomezia, it's wiltless, weightless and the last word in what to wear even if you're traveling nowhere at all.

## BE FIRST ON YOUR BLOCK TO SHOW SLIDES OF PERU



**Adele Simpson advises:** "Peru is the ancient kingdom of the Incas and the newest place under the sun to travel to. It's a land of mile-high plateaus and 20,000 foot Andean peaks. A country of ancient culture and up-to-the-second comforts."

**BOAC knows the way:** BOAC's same day, same plane, one stop service whisks you off to Lima, gets you there two full hours faster than any other airline. If you like, stop by Nassau or Jamaica. Linger an hour, a week, a month — BOAC picks you up when you're ready and whisks you on to Lima.

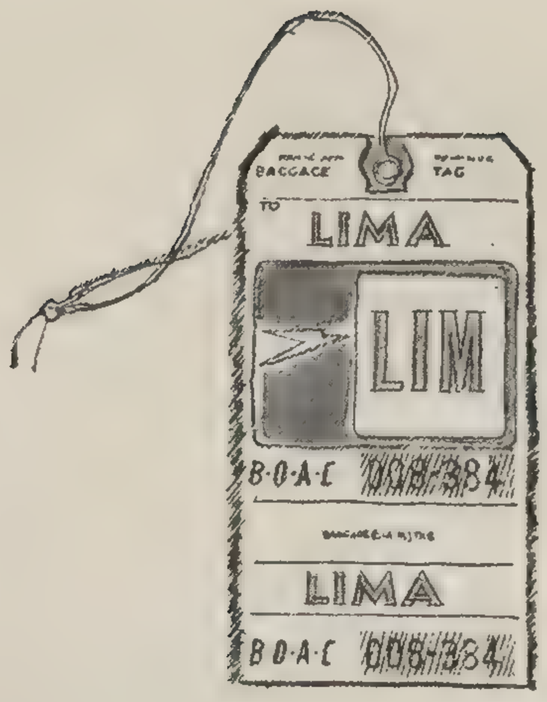
**Llamas are an Inca's best friend:** A llama is as cute as a kitten and works like a horse. You'll see a lot of them in Peru. Also, don't miss the Archeological Museum of Magdalena, the Country Club de Lima and the delight of drinking a Pisco Sour (recipe on request from Adele Simpson).

**Wide angle linen:** Marvelous Moygashel Lima green linen coat-dress will take you plane hopping, shopping or sightseeing. The color was inspired by the Andes of Peru. Monaco eye wear to match and MM bag to blend that's an authentic Peruvian print.

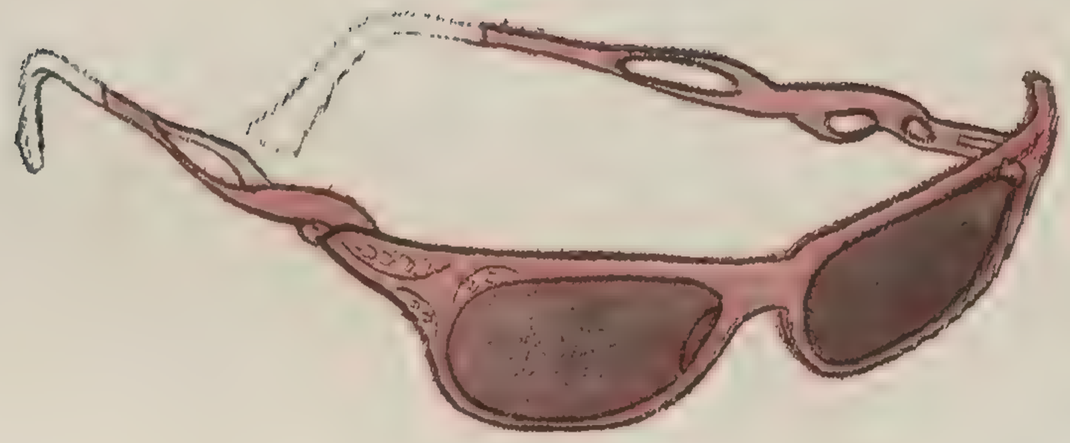
See a Peruvian Indian and you see a poncho. This Onondoga silk print has a ponch-over cover that makes it a marvel for sunny afternoons and chilly evenings.



## ADELE SIMPSON/BOAC





**Machu Picchu, they haven't changed a thing:** This is the secret city of the Incas that for centuries lay hidden in the peaks of the Andes. To see it clearly, take along your Monaco "fashions for the eyes"—there's usually a glare. Fly Faucett Airlines—BOAC doesn't go there.

**Lima night life:** A trip to Peru isn't all artifact. Put down in Lima and get ready for night life. To whirl you around, Adele Simpson has designed a delectable chiffon that packs like a hankie and dances the night away. The dress is a mix of hot and heavenly pinks inspired by the exotic, hypnotic colors of Peru. Fluff of a bag by MM in the same and many more chiffon shades.

**See South America through Monaco:** For really perfect vision, see South America through hand-ground and hand-polished Monacos. Monaco "fashions for the eyes" are optically perfect and are designed with color-coordinated frames and lenses to match summer's latest and greatest shades. They shield your eyes from strong sun and light without distortion.

**There's lots more to Peru:** Peru is a marvel of things to see. For more information, Adele Simpson recommends "Golden Wall and Mirador" by Sacheverell Sitwell and your BOAC travel agent.



## YOU OUGHT TO GET AROUND MORE

Travel more than broadens. It relaxes, entertains, and is a marvelous excuse for not doing any work at all. BOAC can get you where you're going for very little money and less trouble. Adele Simpson will make you look marvelous.

**Europe, even if you've been there before:** No matter how many times you've been to Europe, there certainly must be something you haven't seen. Make a note to go there via BOAC soon.

**Monaco is more than a tiny principality:** Monaco is the only company that makes color coordinated, optically perfect, sun protective eye wear. Every frame is designed in Paris. Every pair is guaranteed unconditionally for life.

**Go to a lot of parties:** While you're away, go to as many parties as possible. It helps you to understand the people. For a very sophisticated look, wear this packable, imperturbable sheath plus hooded stole in silk crepe by Bianchini — a conversation piece in any language.

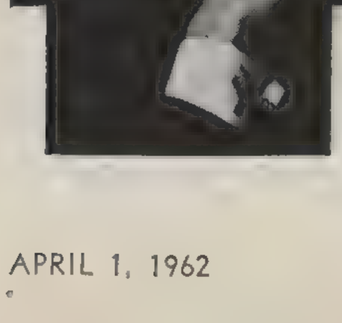
**Stay-at-homes:** Don't feel badly if you're not going anywhere at all. Adele Simpson's wardrobe is perfect for country clubbing, shopping, theatre, dancing, very chic dinners. This wardrobe and the entire Adele Simpson summer collection can be seen this second at the finest stores in every city.

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HAT: MR. JOHN/SHOES: CAPEZIO

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|---|---|
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| **Baltimore/Washington-Paris** | **$357** |
| **Boston-Rome** | **$378** |
| **Chicago-Frankfurt** | **$422** |
| **California-London** | **$584** |
| **New York-Johannesburg** | **$813** |

**Piston fares, New York-London, $278.**

*Subject to Govt. approval
†Jet service to Shannon eff. April 29

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it's the fashion to wear made-to-order face powder Charles of the Ritz

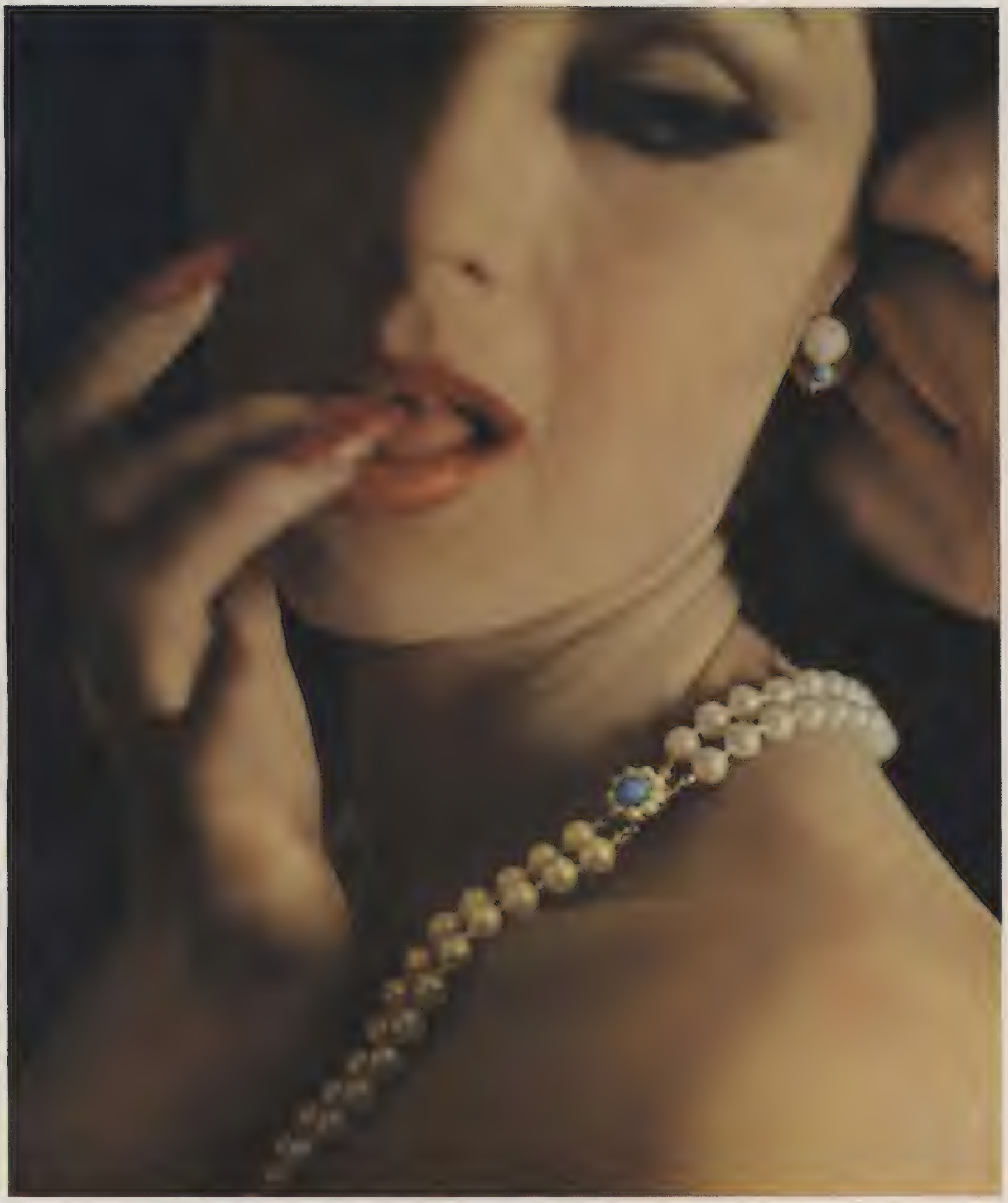
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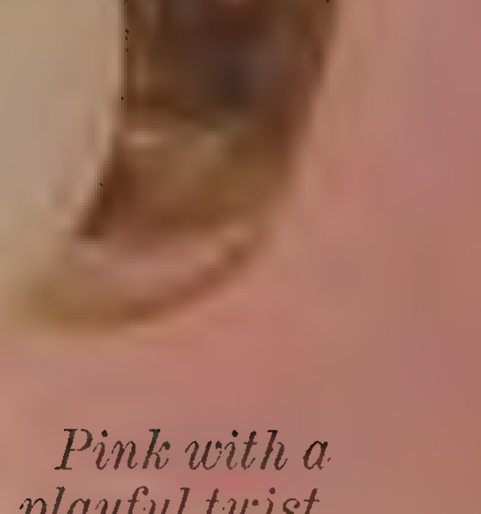
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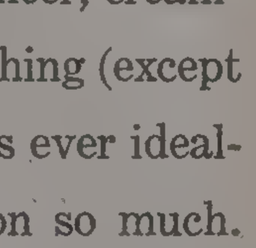
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HAT BY MR. JOHN

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# THE MAN WHO WROTE THE BOOK

BY WILLIAM WALDEN

Recently I was taken, with dragging feet, to a lecture on the plight of the Broadway theatre. The talk, delivered by a director, proved unexpectedly rewarding—in fact, some of the speaker's remarks were so cogent and witty that I found myself wishing I could take them down verbatim in shorthand, as I once could. The very next day, fired with ambition, I decided to brush up on this rusted skill. After purchasing a text on Pitman shorthand (the system I knew), I applied myself diligently to it.

In practically no time I discovered that Pitman had changed considerably since I first learned it, back in the dark ages, some thirty years ago. The rate of instruction had been accelerated, and phrasing—the joining of two or more words in a single outline—had greatly increased. I began to feel like a man who, having last driven a 1932 Studebaker, is shoved behind the wheel of a new Thunderbird and told to take off. Nevertheless, I pushed on conscientiously, a lesson a day.

After a week or two, I became aware of another innovation since I had last studied Pitman. In my day, the sentences in the exercises ran along these lines:

Although the reporter's attitude was very respectful, Mr. Felter, the prosecutor in the famous murder trial, displayed evidences of ill-temper throughout the interview.

The Republican Party is aware of the necessity for the redemption of their promises for tariff revision so freely offered before election.

The final decision against his promotion was due to his irresponsibility, many instances of which had been brought to their attention on several different occasions.

These are—or at least were—standard textbook prose: impersonal and stiff, with a tinge of the archaic in the stately compound clauses. In the new text, sentences are, on the whole, shorter and more colloquial, and also more revealing. Now and again their author seems to pop out between phrases, like a soldier in a foxhole poking up his head for a quick estimate of the battle situation. (I assume, perhaps wrongly, that all the exercises in the current book were written by one person, a man.) After twenty or so lessons, my mind had built up a complete portrait of him, vivid and rounded. I don't mean a *physical* portrait—I wouldn't even venture to guess the author's age, height, weight, the shape of his moustache, or the size of his hat—but a psychological one. Eventually I began to regard him as an old friend, and he became so familiar that I can even describe his most outstanding traits.

I see the author as, first of all, a man endowed with enormous perseverance. He has mastered the ability to stick grimly to the point at hand. Once he seizes upon an idea, he grips it firmly between his teeth and bulldoggedly refuses to release it. For evidence of this characteristic, I cite chapter and verse from the text:

Pay a dollar for it. It is paid for, I paid for it. Is it to be paid to you?

I had to pay for it for you. It had to be paid for. Is it to be paid for today?

It is to be paid for today. Do you pay for aid? I pay a dollar a day for aid.

*(Continued on page 54)*


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FORMULA $M_7$ has been the closely-guarded development that has been recommended during the last 34 years to thousands.

They have included motion picture stars, society leaders and royalty . . . 'the most beautiful women in the world.' Women whose quest for beauty knew no bounds.

For many, the use of FORMULA $M_7$ alone was extremely rewarding in improving the appearance of mature skin of face and neck.

FORMULA $M_7$ is now available to women over 35 who desire to retain or regain a more youthful appearance of the face and neck.

FORMULA $M_7$ contains no hormones, estrogens, or steroids of any sort. It is compounded of safe, natural ingredients.

There is no other cosmetic product like FORMULA $M_7$ available to the woman of today. A liberal month's supply.

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*Write or phone*

SAKS FIFTH AVENUE

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# THE MAN WHO WROTE THE BOOK

*(Continued from page 49)*

You and I paid for it.

Here is a manifestation of single-mindedness, if ever I saw it. Obviously the author is a most persistent fellow—relentless might not even be too strong a word. Nevertheless, he is not unimaginative or humourless. In fact, elsewhere he displays a strong predilection for incongruity:

It is fair today. Cut it up.

Ted, who is in the Air Force, says that he has never enjoyed anything so much. My watch is slow.

Put the day of the month below the name of the month. I love to sail on a boat.

Most of the oil was delivered last night. Have you had a meal?

"No, thank you, I just had a bowl of oil," I felt tempted to reply to the last question.

Few textbook authors can resist the urge to become didactic, and our man, despite his occasional tendency to whimsey, is no exception:

The boys loved the teacher, who was to them not a teacher but a leader. They had reason to love the teacher.

She would say to them: "Each of you has a job to do. Always do the best you can.

"Sometimes things may go wrong. Never waste time and cry because they do.

"Troubles must come but, as you grow up, face life with a smile. That is the way to be a success."

But just as one is about to pigeonhole the author as a pedant with Pollyanna proclivities, he does a neat about-face and turns cryptic:

We have no doubt that this might be a wise move, but our powers are limited.

In any case you have to face it. I think that you ought to face it.

It is dangerous to wait.

I had to do it.

We can let you have all of the details in a couple of days. Both of them are dead.

The water in the sea is deep.

And so is the author, sometimes. Or he may let fly with a provocative remark which he neither explains nor amplifies, as in the following four samples:

(1) We have helped to develop this into a beautiful and powerful thing.

To what does "this" refer? A foreign sports car? An atom smasher? A symphony? Mount Rushmore Memorial?

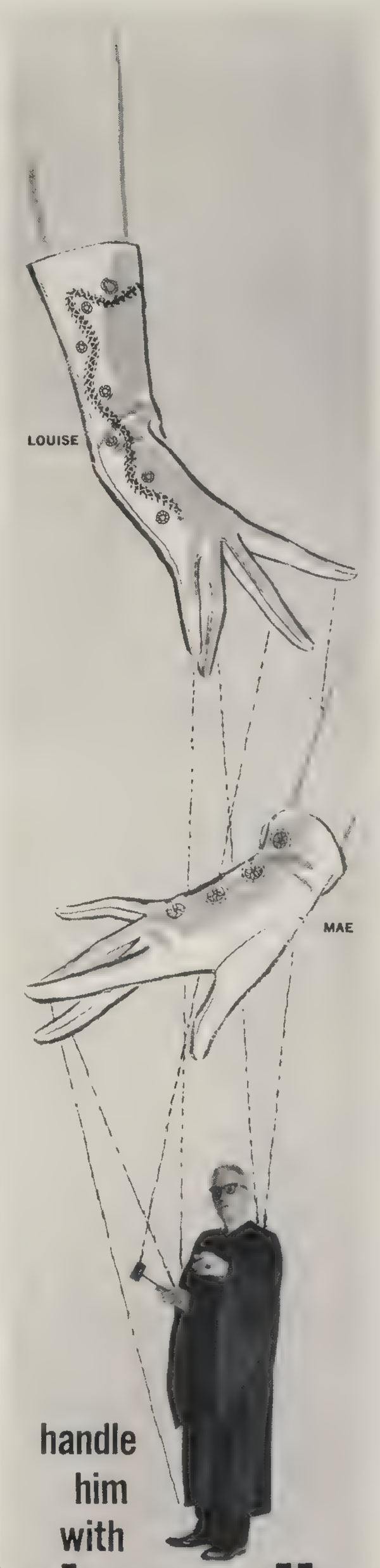
(2) As yet we have no sets. We have kept our place up to date in that way.

If the second sentence relates to the first, and if "sets" means television sets, the author *may* be saying that by not buying TV sets we have been able to afford modern furniture. Or he may mean that by not acquiring old sets of Dickens and Trollope, we have kept our place looking stylish. Or, as a distinct third possibility, he might be implying absolutely nothing.

(3) I will pay the charges myself. I thought that the play would be a success. You should be able to master that page.

If we assume that all three remarks were made in sequence by the same person, this is a poser. My hypothesis is that they were addressed by a theatrical producer to one of the angels, or financial backers, of his latest flop. First he agrees to pay, out of his own pocket, the freight charges for shipping the scenery of the play to Cain's warehouse (where theatrical sets are sometimes stored), next he confesses to an error of judgment in choice of a script, and finally, by implication he blames the play's failure on the director, whom he mockingly imitates admonishing a slow-learning actor during rehearsals. If anyone has a more plausible explanation to offer, I have an open mind on the subject.

*(Continued on page 73)*




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why must you be so stand-offish?
I have a great weakness
for blondes..."**

"Well, now...!"

**"...I'd follow your slender
heels anywhere...you walk
with such perfection..."**

"Absurd...!"

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forever...be mine!"**

"You'll have to be a little
sneakier than that!"

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Bakersfield ..... Brock's
Fresno, Merced ..... Gottschalk's
Los Angeles, San Diego ..... May Co.
Riverside, San Bernardino
The Harris Company
San Francisco ..... *Roos/Atkins
Stockton ..... The Brown House
**COLORADO**
Denver ..... The Denver Dry Goods Co.
**CONNECTICUT**
Bridgeport ..... D. M. Read, Inc.
Hartford ..... Sage-Allen
New Haven ..... The Edward Malley Co.
**DISTRICT OF COLUMBIA**
Washington ..... The Hecht Co.
**FLORIDA**
Daytona Beach .. Ivey's of Daytona Beach
Gainesville, Ocala ..... Belk-Lindsey
Jacksonville ..... May-Cohens
Miami ..... Jordan Marsh
Orlando ..... Ivey's
Tampa ..... Belk-Lindsey of Britton
West Palm Beach ..... Belk's
**GEORGIA**
Atlanta ..... *Davison's
Savannah ..... Levy's
**ILLINOIS**
Chicago ..... *The Fair
Lasalle ..... Blakely's
**INDIANA**
Fort Wayne ..... Wolf & Dessauer
Indianapolis ..... *The Wm. H. Block Co.
South Bend ..... George Wyman & Co.
Terre Haute ..... Meis
**IOWA**
Des Moines ..... *Younker's
Dubuque ..... Roshek's
Sioux City ..... Younker's-Martin
**KANSAS**
Mission ..... Macy's
Topeka ..... Pelletier's
Wichita ..... Innes
**KENTUCKY**
Louisville ..... Selman's
**LOUISIANA**
Baton Rouge, New Orleans ..... Holmes
Lake Charles ..... The Muller Co.
**MAINE**
Portland ..... Owen Moore & Co.
**MARYLAND**
Baltimore ..... Hutzler's
**MASSACHUSETTS**
Boston ..... *Filene's
Holyoke ..... A. Steiger & Co.
Springfield ..... Albert Steiger Co.
Worcester ..... Filene's
**MICHIGAN**
Detroit ..... *Winkelman's
Traverse City ..... Milliken's
**MINNESOTA**
St. Paul ..... *The Emporium
**MISSISSIPPI**
Jackson ..... McRae's
**MISSOURI**
Joplin, Kansas City ..... *Macy's
Springfield ..... Heer's
St. Louis ..... *Stix, Baer & Fuller
**NEBRASKA**
Lincoln ..... Miller & Paine
Omaha, Crossroads ..... Brandeis
**NEW HAMPSHIRE**
Manchester ..... James W. Hill Co.
**NEW JERSEY**
Newark ..... Bamberger's
**NEW MEXICO**
Albuquerque, Clovis, Rosswell,
Santa Fe ..... Hubbard's
**NEW YORK**
Albany ... Flah's, downtown & Stuyvesant
Binghamton ..... McLean's
Buffalo ..... L. L. Berger
Endicott ..... McLean's
Rochester ..... Sibley, Lindsay & Curr
Syracuse ..... The Addis Co.
**NORTH CAROLINA**
Asheville ..... The Bon Marche
Charlotte ..... Belk's
Durham, Greensboro ..... Ellis-Stone
Raleigh ..... Ivey-Taylor's
Winston-Salem ..... Thalhimers
**OHIO**
Akron ..... Polsky's
Cincinnati ..... *Pogue's
Cleveland ..... *The Halle Bros. Co.
Columbus ..... Morehouse-Fashion
Dayton ..... Elder & Johnston
Toledo ..... *Lasalle's
**OKLAHOMA**
Oklahoma City ..... Kerr's
**OREGON**
Portland ..... Meier & Frank Co.
**PENNSYLVANIA**
Allentown ..... H. Leh & Co.
Harrisburg ..... Bowman's
Philadelphia ..... Strawbridge & Clothier
Pittsburgh ..... Gimbels
Reading ..... Pomeroy's
Scranton ..... The Globe
Wilkes-Barre ..... Isaac Long
**RHODE ISLAND**
Providence ..... Gladding's
**SOUTH CAROLINA**
Charleston ..... Kerrison's
Columbia ..... Davison's
Greenville ..... Ivey's of Greenville
Rock Hill ..... Mary Fran's
Spartanburg ..... Aug. W. Smith Co.
**TENNESSEE**
Chattanooga ..... Miller Bros.
Knoxville ..... Miller's
Memphis ..... *Goldsmith's
Nashville ..... Cain-Sloan Co.
**TEXAS**
Austin ..... Goodfriend's
Beaumont ..... The White House
Corpus Christi ..... Lichtenstein's
Dallas ..... Titche's
El Paso ..... Popular Dry Goods Co.
Fort Worth ..... W. C. Stripling & Son
Galveston ..... Nathan's, Inc.
Houston, San Antonio ..... Joske's
Lubbock ..... Hemphill-Wells
**UTAH**
Salt Lake City ..... The Paris
**VIRGINIA**
Norfolk ..... Rice's
Richmond ..... *Miller & Rhoads
**WASHINGTON**
Spokane ..... The Crescent
**WEST VIRGINIA**
Charleston ..... Stone & Thomas
**WISCONSIN**
Madison ..... *Manchester's
Milwaukee ..... Gimbels
*branches




*Mr. and Mrs. Jasper Enderby arrive in America via British Overseas Airways Corporation. The Enderbys are serious farmers in Somerset, also have a flat in London. Eve Enderby studied in Switzerland; likes to cook.*

# delight in America ][ delight in Arnel

Meet Mr. and Mrs. Jasper Enderby of Somerset, England. In support of President Kennedy's current campaign to encourage Europeans to visit America, Celanese pioneered in bringing these attractive young Britons and three other Continental couples to this country. As guests of Celanese, the Enderbys arrived on BOAC, toured New York, Hyde Park, Detroit, San Antonio and San Francisco.

Also on tour was Arnel, the easy-care fiber. Because Europeans are such practiced travellers (they cross national borders as we cross state lines), Arnel underwent a stiff road, plane and suitcase test in the hands of experts. Mrs. Enderby's happy comment: "Arnel makes travel extraordinarily easy!"

Small, blonde and pretty Eve Enderby likes simple fashions—can't bear the fussy or superfluous. Naturally, she saw the point of Arnel at once. Loved the easy look of fabrics with Arnel triacetate, liked ease-of-care. Marvelled that Arnel stays smooth and unperturbed, even after riding San Francisco's famous cable cars. Couldn't believe Arnel stays so fresh and crisp even under the Texas sun. Caught on fast to the brisk shaking-out that dispatches wrinkles as Arnel comes out of a suitcase. Got a glint in her eye when she saw how many Arnel triacetate travel fashions can be quickly washed in a hotel wash-basin. Naturally, when she returns to England, Arnel, a Celanese contemporary fiber, will go with her.

Mrs. Enderby *liked* Arnel. Both Enderbys liked the America that produces it.

Celanese Fibers Company (a division of Celanese Corporation of America) Celanese® Arnel®

*This is the official Arnel symbol—your assurance that this fabric type has been pretested for performance claimed by Celanese ARNEL®

**Arnel...a Celanese contemporary fiber**




**Mr. Enderby delights in San Francisco**

**Mrs. Enderby delights in Arnel**

Jasper Enderby was fascinated by the cable cars—and Mrs. Enderby in her ever-fresh knit suit made with Arnel. Eve Enderby was astonished at the amount of sight-seeing Arnel can sail through—without a wrinkle. "One could wear it endlessly" she said. TALBOTT's washable three-piece double-knit suit of *Arnel triacetate and Zantrel rayon*. Blue, lemon, navy, pebble. Sizes 8-16. About $30. Bonwit Teller, New York; Gimbels, Pittsburgh; Frederick & Nelson, Seattle; Jordan Marsh, Florida; Strawbridge & Clothier, Phila. Other stores, page 56.

Celanese® Arnel®

**Arnel...a Celanese contemporary fiber**

**Mr. Enderby delights in San Antonio**

**Mrs. Enderby delights in Arnel**

Jasper Enderby is interested in the San José Mission. Eve Enderby loves the cool aplomb of Arnel after hours in the Texas sun. "This Arnel knit is a traveller's dream—no wrinkles after wearing all day." TUCKER GROSSMAN's machine-washable satin-edged dress in *Belding-Corticelli's 100% Arnel triacetate* printed mesh. Orange/green, grey/gold, blue/green. Sizes 10-18. About $25. Lord & Taylor, N. Y.; Gimbels, Milwaukee; Meier & Frank, Oregon; Sibley, Lindsay & Curr Co., Rochester; Winkelman's of Michigan. Other stores, page 56. Celanese® Arnel®

**Arnel...a Celanese contemporary fiber**




*This is the official Arnel symbol—your assurance that this fabric type has been pretested for performance claimed by Celanese

# Mr. Enderby delights in Detroit

# Mrs. Enderby delights in Arnel

Jasper Enderby is intrigued with American assembly lines. Mrs. Enderby is intrigued with the non-assembly line look of fashions in easy-care Arnel. "So many different fabrics in Arnel—all so pretty, and this dress just doesn't wrinkle!" DOROTHY HUBBS' tucked sheath in "Amazing" *R.S.L.'s Arnel triacetate and nylon* oxford weave. White, sizes 10-18. About $25. Lord & Taylor, N. Y.; The Hecht Co., Wash., D.C.; Roos/Atkins, San Fran.; Sibley, Lindsay & Curr Co., Rochester; Stix, Baer & Fuller, St. Louis, downtown & branches. Other stores, page 56.

Celanese® Arnel®

## Arnel...a Celanese contemporary fiber



# Mr. Enderby delights in Hyde Park

# Mrs. Enderby delights in Arnel

The Enderbys are awed by the historic richness of the Franklin D. Roosevelt home. Eve Enderby had to be assured that she could quickly and easily wash her pleated jersey and it would be ready to wear the next morning! "I say—that *is* easy-care!" she said. SUE BRETT's jewel neck dress in *Folker's 100% Arnel triacetate* printed jersey. Blue, orange or brown. Sizes 5-15. About $18. B. Altman & Co., N. Y.; The Halle Bros. Co., Cleve.; Hutzler's, Baltimore; Miller & Rhoads, Rich.; Winkelman's of Michigan. Other stores, page 56.

Celanese® Arnel®

**Arnel...a Celanese contemporary fiber**

*This is the official Arnel symbol—your assurance that this fabric type has been pretested for performance claimed by Celanese

# Mr. Enderby delights in New York

# Mrs. Enderby delights in Arnel

The Enderbys view New York's spectacular skyline at twilight from Time-Life Building's Tower Suite. Eve Enderby views the wonders of Arnel as a delighted wearer. "Extraordinary how you just don't have to worry about the pleats sitting out." MALBE's two-piece dress in *Lawrence J. Fink's Arnel triacetate and rayon* crepe. Melon, caramel, aqua, white. Sizes 8-18. About $23. The Addis Co., Syracuse; Frederick & Nelson, Seattle; The Edward Malley Co., New Haven; Roos/Atkins, San Francisco; H. P. Selman, Louisville. Other stores, page 56.

Celanese® Arnel®

## Arnel...a Celanese contemporary fiber




©1962, Wayne Knitting Mills

The smart and elegant look of a superbly cut town dress in fine woven cotton. Checked for you in black and white or beige and white. 8 to 18. About 26.00. For nearest store, write Nelly Don, Kansas City, Missouri.

*suits a wonderful figure!*

*Nelly Don*

Hat—Mr. John Jr.

# WONDERFUL, WONDERFUL

Lady Manhattan®

Tropical elegance to put you "in the mood"...the El Rancho in Haiti and Lady Manhattan® in 100% pure silk. This lovely Lady Manhattan peony screen print shirt is tailored with a cardigan neckline and ¾ sleeves. In yellow, aqua and coral. The 100% silk linen-textured skirt is fully lined, has its own belt. Fashion colors. Both in sizes 10 to 18. About $15 each. Prices slightly higher in the West. Lady Manhattan, 1407 Broadway, New York 18, N.Y. A division of The Manhattan Shirt Co.

At these and other fine stores:

**B. ALTMAN & CO.,** NEW YORK
**JOHN WANAMAKER,** PHILADELPHIA
**CHERRY & WEBB,** PROVIDENCE
**FLAH'S,** SYRACUSE
**S. KANN SONS CO.,** WASHINGTON
**MILLER & RHOADS,** RICHMOND
**L.S. AYRES,** INDIANAPOLIS
**POLSKY'S,** AKRON
**CARSON, PIRIE SCOTT,** CHICAGO
**EGGNER-DIAZ,** TAMPA
**BURDINE'S,** MIAMI
**WOOLF BROS.,** KANSAS CITY
**MAISON BLANCHE,** NEW ORLEANS
**DAYTON'S,** MINNEAPOLIS
**MAY D & F,** DENVER
**FOLEYS,** HOUSTON
**J.W. ROBINSON,** LOS ANGELES
**ROOS-ATKINS,** CALIFORNIA
**BEST APPAREL,** SEATTLE and PORTLAND
**McINERNY, LTD.** HONOLULU




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Fine Serbin garments deserve more than just Drycleaning
They deserve SANITONE . . . for Sanitone is more than just fine drycleaning. It is special fabric finishes for softness and body . . . professional pressing on special equipment . . . scientific spot removal . . . gentle handling and attention to little details and minor repairs. It is the work of an expert, "professional-rated" by Sanitone. That's why your Sanitone-cleaned garment comes back color-bright, spring-fresh with the same drape, body and appearance as when you bought it.
Look for this sign of Quality Drycleaning Service!
Finest IN DRYCLEANING
SANITONE
Serbin recommends the Sanitone Drycleaning process
Sanitone — A Product of Emery Industries, Inc., Cincinnati 2, Ohio

THE LARK TARA PETITE FLEUR DIMENSION AUTUMN LEAVES SILVER SCULPTURE

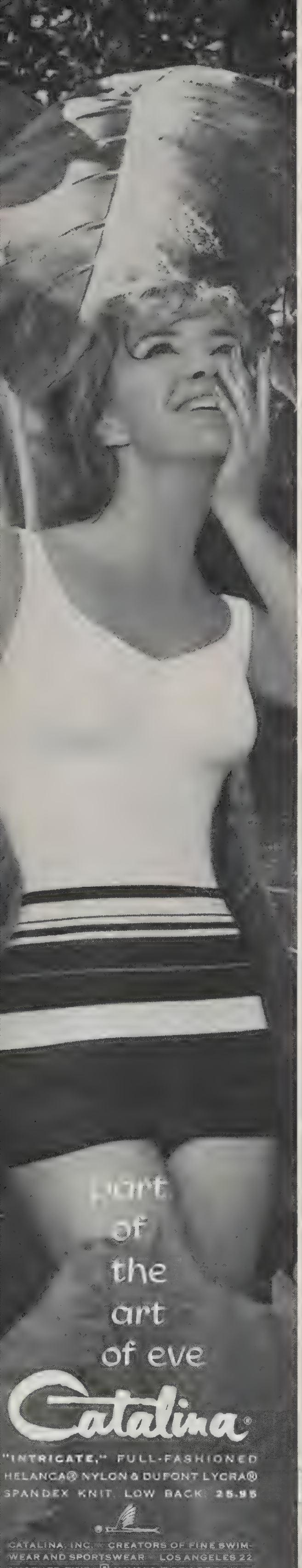



*you're next*

Put out your hand and touch the ring. For you're at the winning end of the ribbon—and you know what that means. You're next to be showered! The boy. The wedding. The home. The precious possessions for your lifetime together. So now is the moment to decide which Reed & Barton sterling you want for your very own. And let Reed & Barton sterling set the pattern for your life.

# Reed & Barton

Prices per 6-pc. place setting $39.75 to $48.75, 32-pc. service for eight from $224, F.T.I. For nearest store and booklet on these and other Reed & Barton solid silver patterns, write Reed & Barton, V42, Taunton, Mass.




When it's
APRIL 15
IN
VOGUE
this is what
we'll tell:

THE CLOTHES
CONFESSIONS OF
FAMOUSLY
WELL-DRESSED
WOMEN—
their rare mistakes
and what they do
about them

WHAT'S NEW
ABOUT
THIS YEAR'S
COTTON SUIT—
how to wear it
this year's way

IDEAS YOU
MIGHT SPEND
A FORTUNE ON—
all caviar,
no porridge

# jantzen "accent" the most effective padded bra is now molded...

# is now "forever accent"

it neither looks padded, nor feels padded, it's so exquisite and airy... molded in lace to hold its shape and its shaping power forever. The cups are seamless, of course, over the famous Jantzenaire pads, lighter than ever... and heavenly on the body.

Only Jantzen has this (759)... white sizes 32 to 36, A & B cups 5.95. Molded lace without pads (751) 3.95... molded French cup swim bra (552) 3.95.

Jantzen Foundations and Brassieres,

261 Madison Avenue, New York

# glamour begins

with a smile and a jantzen


COLOR
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Wembley stylists add new excitement to a man's color scheme with the popular JASPE weave, blending the subtle intrigue of color into elegant fashion. Here are ties a man instinctively wants to own, your choice assured by Wembley's exclusive Color Guide® for correct color harmony.



$2.50

$3.50 & $5.00

Wembley®

the tie with the COLOR GUIDE®

AT FINE STORES EVERYWHERE

Kodel gives long-distance neatness to "phone-tone" children's dresses by Tiny Town Togs! Pretty enough to be a "party" line, these dresses of wash-and-wear broadcloth in gay telephone-land colors! Kodel leaves a message of stay-freshness . . . says "Sorry, wrong number," to wrinkles!




Children's dresses in Sovereign Textiles' "Jubilaire" broadcloth of 50% Kodel polyester, 50% cotton. *Left*, in "phone-tone" pink or aqua with embroidered puffed sleeves. *Right*, in "phone-tone" beige or aqua with tucked bodice. Toddler sizes, 1-4, about $6; 3-6x, about $8; 7-12, about $9. Inquire about these and other "phone-tone" dresses at fine stores including those listed on opposite page.

Kodel is the trademark for Eastman polyester fiber. Only fiber is made by Eastman, not the fabric or dresses shown above.

EASTMAN CHEMICAL PRODUCTS, INC., *subsidiary of Eastman Kodak Company*, 260 MADISON AVENUE, NEW YORK 16, NEW YORK

# TINY TOWN
## "PARTY" LINE DRESSES



**In fine broadcloth, a blend with Eastman Kodel Polyester Fiber**

Bonwit Teller N.Y. & all Branches

Allentown, Pa. .....Zollinger Harned
Atlantic City, N. J. .....Norman's

Baltimore, Md. .....Hochschild Kohn
Baton Rouge, La. .....Godchaux's
Bethlehem, Pa. . . . ... . ..... ..... .... Orr's
Boston, Mass. .....Jordan Marsh
Bridgeport, Conn. ....Howland Dry Goods

Charlotte, N. C. .....Belk's
Chattanooga, Tenn. ..... Miller Brothers
Cincinnati, Ohio .....Mabley & Carew
Cleveland, Ohio .....Halle's
Columbia, S. C. ..... Belk's
Columbus, Ohio .....The Union

Dallas, Tex. .....Sanger-Harris
Dayton, Ohio .. .. .. .. .. ..Rike Kumler
Denver, Colo. .... .. .. .. .....Neusteter's
Detroit, Mich. .... . . .....Crowley Milner

Easton, Pa. ..... .....Orr's

Florida ..... Jordan Marsh

Harrisburg, Pa. .....Bowman's
Hattiesburg, Miss. Fine Brother's Matison
Houston, Texas . .... .... ... .. ...Foley's

Indianapolis, Ind. ..... .....L. S. Ayres

Jackson, Miss. .....S. P. McRae
Jackson, Tenn. .....Rosenbloom's
Jacksonville, Fla. .....Furchgot's

Kalamazoo, Mich. .....Gilmore's
Kansas City, Mo. ....Emery, Bird, Thayer
Kingsport, Tenn. .....Nettie Lee
Knoxville, Tenn. .....Miller's

Lancaster, Pa. .....Watt & Shand
Laurel, Miss. .....Fine Brothers Matison
Louisville, Ky. .....Stewart's

Memphis, Tenn. ..... .. . .... . Lowenstein's
Milwaukee, Wisc. .. . ..... ..... .. The Grand
Minneapolis, Minn.
Donaldson's Golden Rule

Nashville, Tenn. .....Chester's
New Britain, Conn. .....Raphael's
New Haven, Conn. Eli Moore & Branches
New Jersey .....Bamberger's
New Orleans, La. ..... La Biche's
Niagara Falls, N. Y. .....Jenss Brothers

Providence, R. I. .....Shepard Co.

Rochester, N. Y. .....National Clothing
Rockford, Ill. .....Weise's

San Diego, Cal. ..... .... .....Walker Scott
San Francisco, Cal. ... ..... ... City of Paris
Scranton, Pa. .. ..... ..... Cleland Simpson
Springfield, Mass. . ..... .....Albert Steiger
Springfield, Ohio ..... ..... .. ..... Baach's
Stockton, Cal. .. .....Katten Marengo

Toledo, Ohio ..... .....La Salle & Koch
Trenton, N. J. ..... .....Nevius Voorhees
Troy, N. Y. ..... ..... .....Denby's
Tucson, Ariz. .. . ..... .....Jacomes

Wilkes Barre, Pa.....Fowler Dick & Walter
Williamsport, Pa. .....Brozman's

York, Pa. .....Charles H. Bear
Youngstown, Ohio .....McKelvey's

**TINY TOWN TOGS, INC.**
1350 Broadway, New York, N. Y.


# THE MAN WHO WROTE THE BOOK

*(Continued from page 54)*

(4) The sun is up. Get up. You ought to get up. The sun has set.

This reminded me of the joke in which the cover of a parrot's cage is removed one morning by his mistress and replaced ten minutes later when she decides to return to bed. "Cripes, but that was a short day!" whoops the parrot.

Here and there, the author succumbs to the stilted grammar found in many texts:

We shall master it because we desire to have success.

When he was a boy some thought that he would be a waster but Mark became a success.

I have bought this small animal to give to the baby.

I wish I could say what is causing these poor results.

The poor results are caused in no small degree by the methods you use.

Somewhere in his career, the author seems to have acquired a quirk about doors:

(1) We can make this for a total of $25, delivered to your door. Close the door.

Close the door to which the $25 item can be delivered, or close a different door?

(2) Is your door the same colour as our door? It is red.

An evasive answer, since the colour of "our" door has not been specified.

(3) The colour of the door is red. Can I do something for you, sir?

Yes, paint that door blue.

Like most people, the author occasionally has his moods. Here he seems waspish:

Sit up. Please keep still.

Pay a cent for it. That is enough. I paid two cents for them.

Go to bed. I have read your note. On wet days we stay in.

When he falls into a quizzical mood, he is inclined to ask questions without answering them:

Do you believe that you can make the repairs in four hours?

Am I to take this black car?

What is the meaning of this line at the foot of the page?

How can we doubt his power?

In a more lighthearted frame of mind, however, he may toss out non-sequitur, rhetorical questions in braces, or even in clumps:

Is that all you pay? Do you think that we ought to save it?

Do you or do you not think that anything was changed? Is it not the case that you talked to them?

Who is late? Who has a watch? Who can deliver the note? Who was talking? Who will be the judge?

Yet, when he wishes, he can plant both feet solidly on the ground and answer his own questions quietly and firmly:

Is this boat safe? I think it is.

Have you any faith in them? I have faith in them.

Do you know any of the names? I know the names.

Does any of this make sense to you? I think that it does.

Like a benignant uncle, he sometimes offers helpful advice:

In judging the case, you should weigh all the details.

Sometimes it is not wise to act without thought.

Drink lots of water.

But then, without warning, he may resort to cutting sarcasm:

We can now see how wise it was to develop such a powerful Air Force. Can they fly?

In these examples the author stands revealed. He is a man tenacious to the point of stubbornness, yet with a redeeming sense of absurdity and incongruity; his tendency toward didacticism is balanced by a sense of the provocative and the cryptic; his irascibility is tempered by spells of geniality and helpfulness; and his idiosyncrasies are counter-balanced by a reassuring firmness. He is a man of contradictions and of varying moods—in short, a human being.


Wildfire: new stretch-v waist slims, releases, eases. Twice-as-light Lycra 10.95, 12.50. From the Leisure Life Collection by

# Venus



Venus, 2200 W. Lawrence, Chicago 25

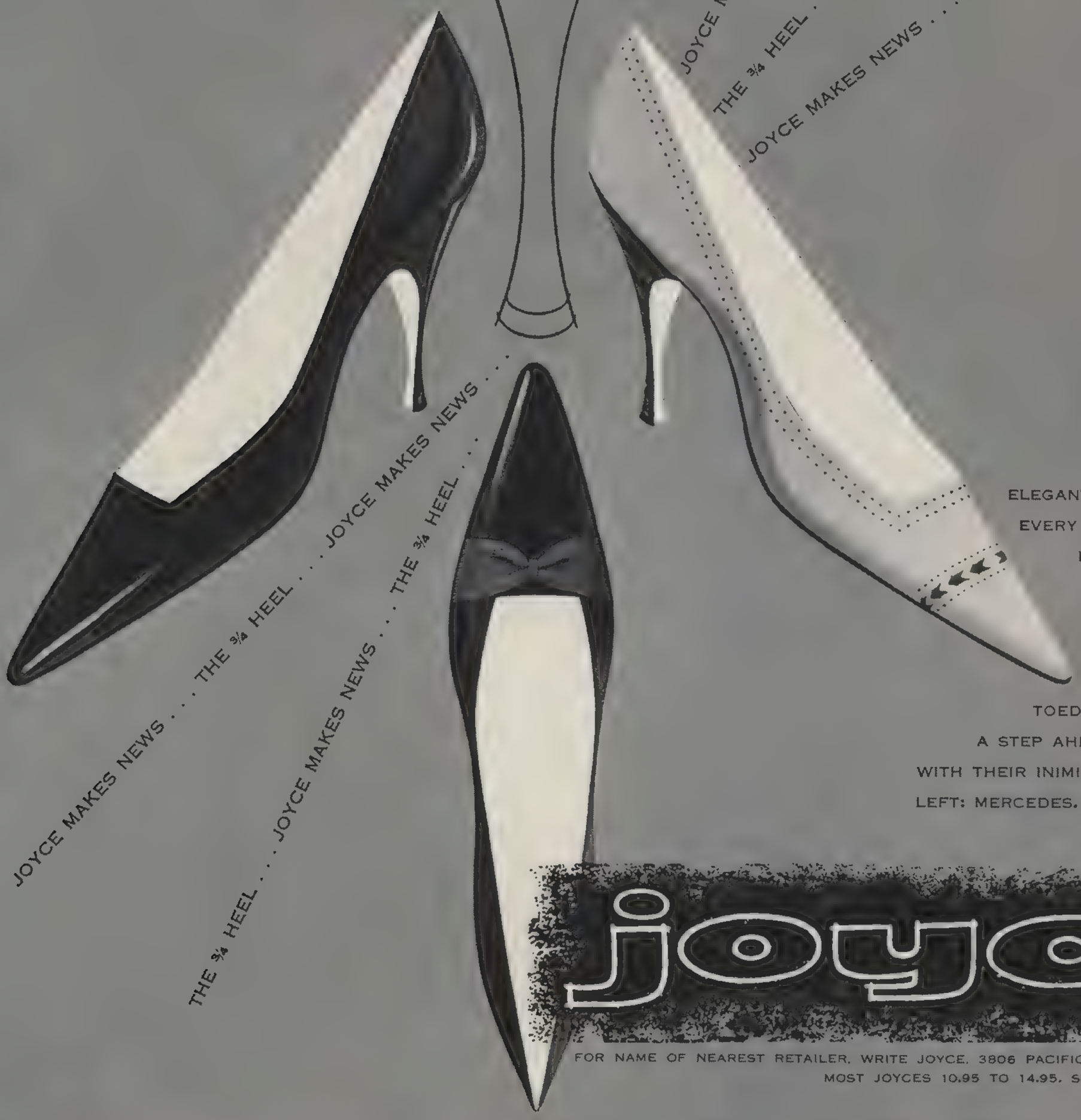
**THE LOOK THAT SPLIT AN EMPIRE.** Michel Kazan up-dates the legendary beauty of Cleopatra. With hair combed sleekly smooth on top. Contoured softly forward, down and around over the temples. Climaxing in a bold, bewitching flourish back and up. Created with Bonat Flowing Oil, the only permanent wave with custom-blended oil lotions for every type hair. Flowing Oil...Kazan's choice for livelier, healthier, lovelier hair. Obedient hair . . . shimmering with luminescent excitement. So clever of you to choose a **PERMANENT BY BONAT...STYLED BY MICHEL KAZAN.**

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OF GREAT JOYCE...
THE NEW
3/4
HEEL!

JOYCE MAKES NEWS . . . THE ¾ HEEL . . . JOYCE MAKES NEWS . . . THE ¾ HEEL



ELEGANT ELEVATION FOR YOUR
EVERY FASHIONABLE MOMENT.
LESS THAN HIGH . . . BUT
MORE THAN MEDIUM.
UNDERSCORING
SOFT AND SUPPLE
CUSHIONED PUMPS,
TOED TO A GRACEFUL OVAL.
A STEP AHEAD OF TODAY'S TEMPO
WITH THEIR INIMITABLE JOYCE TOUCHES.
LEFT: MERCEDES. CENTER: SPRING SONG.
RIGHT: FASHION DART.

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For cashmere lovers . . .
the world's gentlest brush-off!

Best news for cashmere collectors since the invention of cashmere itself—a special Kent brush to give it the care its softness needs. The gentlest kind of natural bristles whisk off lint, fluff pills away without harming a smidge of the precious cashmere surface. This brush, with gleaming black back, is made in Britain with typical Kent finesse. A fashionable gift. $6.75 at Lord & Taylor • Julius Garfinckel & Co. Carson, Pirie, Scott & Co. • I. Magnin & Co. and other fine stores.

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anything can happen when you wear

FAME



perfume
created,
bottled and
sealed in
France by
CORDAY

# The accessory switch continued from pages 138-141

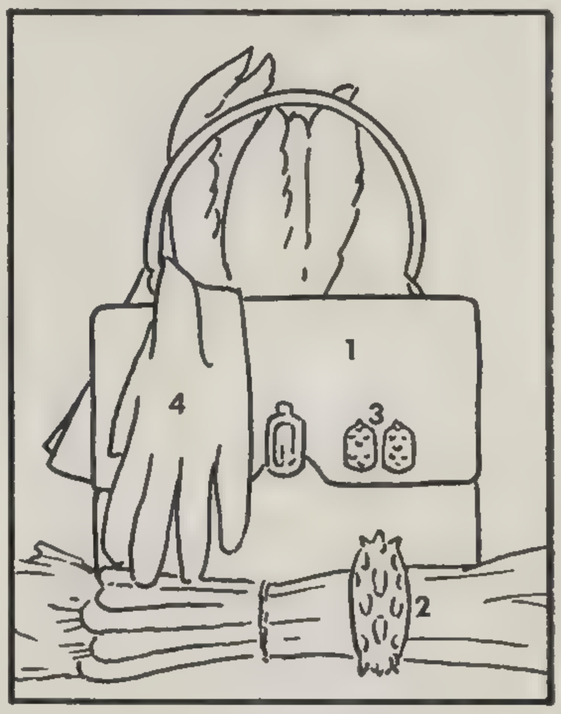
**ORANGE WITH NUT AND APPLE COLOURS:**

**1.** Orange linen handbag with briarwood handle, by MM, about $21*.
**2.** Gold-plated bracelets, framed in enamel, by Sandor Goldberger, about $6* each.
**3.** Pseudo pearl and coral drop earrings, by Kramer, about $3*.
All at Bonwit Teller; Hutzler's; Julius Garfinckel; I. Magnin.
**4.** Thrush-coloured lambskin gloves, by Kislav, at Best & Co., Julius Garfinckel; I. Magnin.



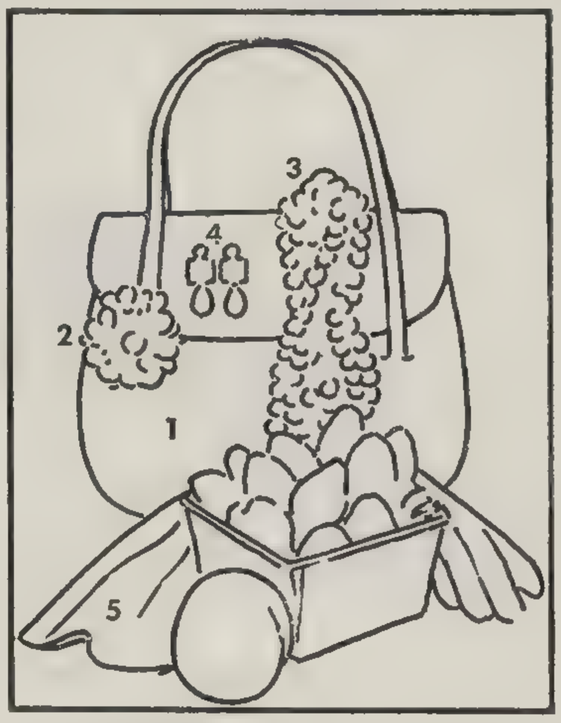

**SOFT SOOTY GREYS WITH SPROUT GREENS:**

**1.** Grey pigskin handbag with single handle, at Gucci, $68*.
**2.** Cabochon bracelet, fake turquoises set in gilt, $18*.
**3.** Companion earrings, $8*. Both by Marcel Boucher.
**4.** Mist green doeskin-finished lambskin gloves by Kislav.
Jewellery, gloves, at Best & Co.; Wanamaker's, Philadelphia.




**STRAIGHT-ON BROWN WITH OFF-PINKS:**

**1.** Brown patent leather handbag by Nettie Rosenstein, about $96*.
**2.** Pin, mound of simulated quartz and carnelian, by Schreiner, $12*.
**3.** Necklace of rose quartz, by Marvella, $20*, at Bloomingdale's.
**4.** Earrings, imitation coral peardrops, by Eisenberg, $8*.
**5.** Pinked beige kidskin gloves, by Superb.
Handbag, pin, earrings, gloves; Bergdorf Goodman.

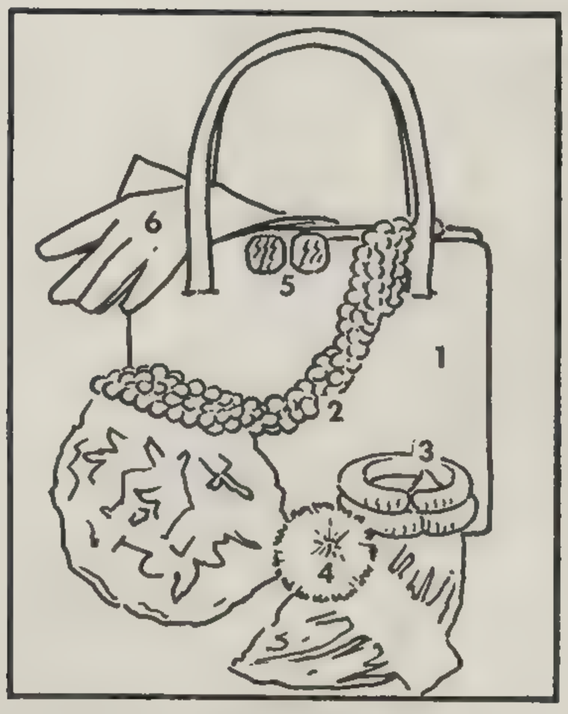



**BURGUNDIAN RED, ODD WHITES, BEIGES:**

**1.** Gilt-chained alligator handbag, $190* at Lederer.
**2.** Necklaces, fake ivory with gilt burrs, by Trifari. Long strand, about $10*; short strand about $8*.
**3.** Circular pin of gilt wire strewn with unreal turquoises, about $9*.
**4.** Matching earrings, about $5*. Both by Bergère.
**5.** Paled bone kidskin gloves by Superb.
Jewellery and gloves, at Bergdorf Goodman; Joseph Magnin.




*PLUS TAX.




**TRUFFLE AND MUSHROOM WITH BLUES, MAUVES:**

**1.** Truffle alligator handbag, by Lucille about $255* at Bergdorf Goodman; I. Magnin.

**2.** Mother of pearl necklaces, by Ciner, double strand about $30*, single strand about $15*.

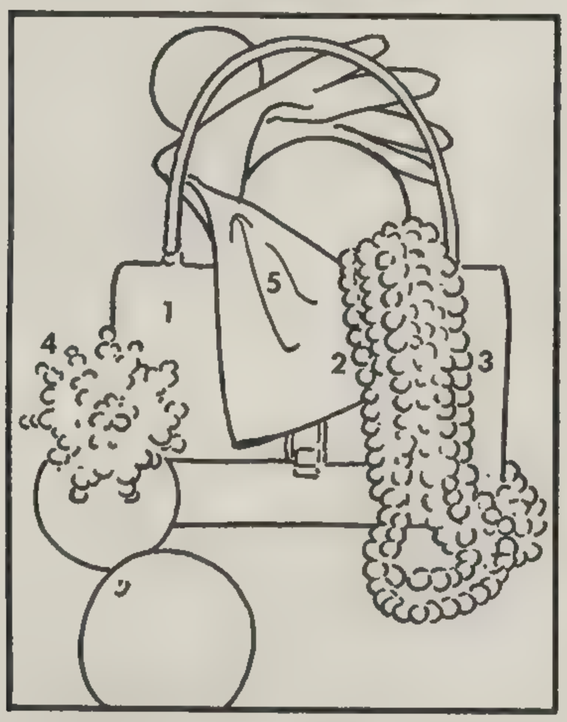
**3.** Gilt serpent-scaled bracelets, by Cadoro, about $11* each.

**4.** Gilt wire pin, by Castlecliff, $13*.

**5.** Satin-finish gilt earrings, by Monet, about $5*, at Altman's.

**6.** Mushroom-coloured gloves by Shalimar, about $13, at Bloomingdale's; I. Magnin.

Pin, bracelets, and necklaces at Altman's; I. Magnin.




**TAUPE WITH AMBER, CITRUS, APRICOT:**

**1.** Taupe lizard handbag, by Lederer, about $60*.

**2.** Fake pearls, six graduated, separable strands, by Richelieu, from $6* to $8*.

**3.** Amber necklace, by Richelieu, $20*.

**4.** Bombé pin, apricot cabochons, by De Mario, $25*.

**5.** Oat-coloured gloves by Viola Weinberg, $18.

All at Bergdorf Goodman.




**OAT BROWN, CHALKY YELLOWS, GREENS:**

**1.** Brown patent leather handbag, by Koret, about $76*.

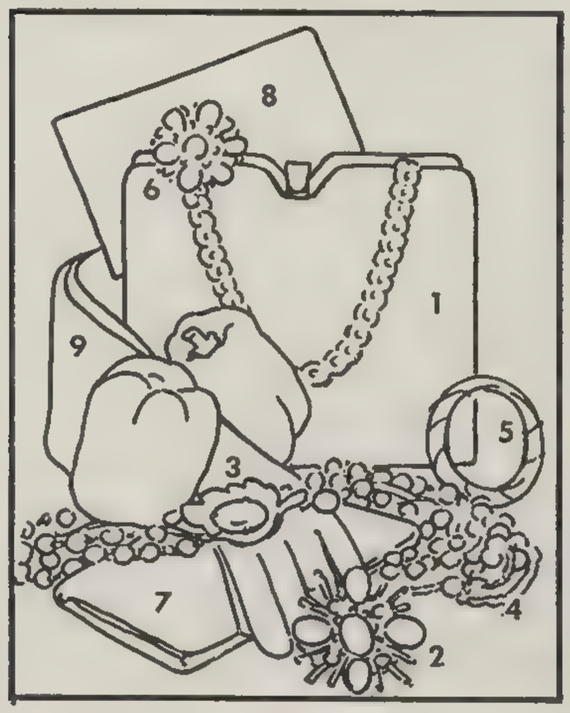
**2.** Fake pearl and jade necklace, by Vendôme, about $15*, at Altman's.

**3.** Pseudo jade and pearl cabochon pin, by Scaasi, about $15*.

**4.** More fake jade in rings, by Cadoro. Narrow ones about $2*, wide ones $3*.

**5.** Blanched yellow gloves by Fuchs, about $14.

Pin, rings, gloves, and handbag at Henri Bendel. Everything also at Frederick & Nelson.




**FLAG COLOURS AND CHAMOIS:**

**1.** Lapis-blue snakeskin handbag, by Deitch, $50*.

**2.** Imitation jewelled Maltese cross, by Schreiner, $13*.

**3.** Lapis cabochon in gilt leaf pin, by Hobé, $3*, at Peck & Peck.

**4.** Lapis beads, Miriam Haskell, $20*.

**5.** Bracelet, lapis, by Scaasi, $4*.

**6.** Blue-stoned medallion, fake pearl centre, by Hattie Carnegie, $16*.

**7.** Blue leather clutch bag, $6*.

**8.** Indian silk plaid clutch, $10*.

Both by Enger Kress.

**9.** Chamois gloves by Wear-Right, $19.

Everything except Hobé pin, at Saks Fifth Avenue.

MANIKIN DESIGN PATENT PENDING



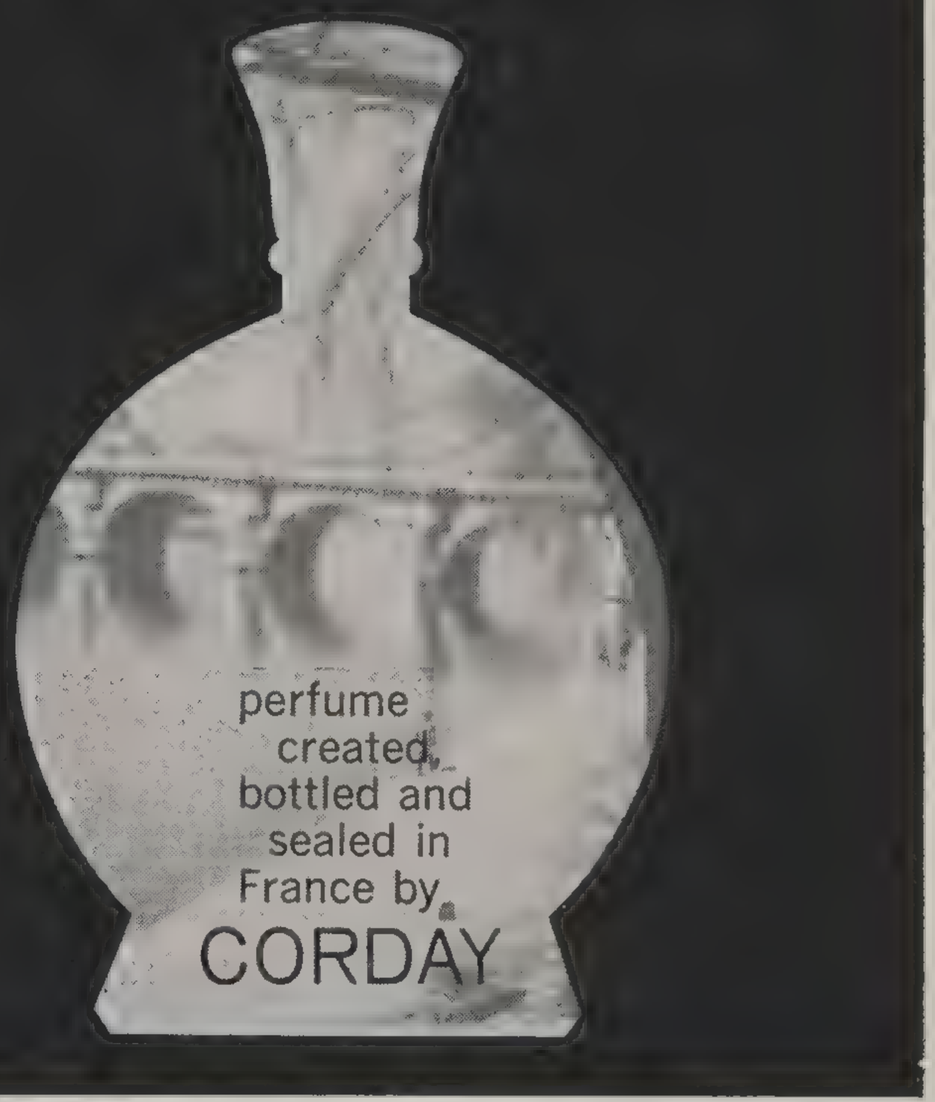
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*Batiste-weight hopsacking in calm, cool colors.*
*About eighteen dollars at good stores and college shops.*

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# Wash-and-Wear Hair— its management no labour

Wash-and-Wear Hair (details on page 161) can be cared for by its owner—if she has access to a few hair-helpers that are easy and quick enough to use at home, travelling, almost anywhere. And she does.

**shampoo:** Helene Curtis' new Suave Shampoo helps give hair body, especially important if it's going to be worn without being set.



**temporary colouring:** Coty "Instant Radiance" brightens hair colour, looks natural, and takes only five minutes to apply, needs no rinsing out. It comes in eleven shades, lasts through five shampoos.

**creme rinse:** Clairol's Hair So New, post-shampoo conditioner and unsnarler, is sprayed and left on.

**hair spray:** Wash and Wear takes kindly to spray that helps hold shape. Breck makes three Hair Set Mists, "Super," "Regular," and "Gentle." All of them help ward off weather effects, make possible a variety of coiffures, even with straight hair.



EVELYN MARCIL

# VOGUE'S SCHOOL & CAMP DIRECTORY

For advice: write Vogue's School Bureau, 420 Lexington Ave., N. Y. 17, or call MU 9-5900

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### DUNNABECK

Individual remedial reading, writing, spelling and study skills for 25 normal, intelligent boys & girls 7-16 yrs. Excellent recreational facilities. Riding, swimming. In Alleghenies, Pa. **Mrs. D. H. King, 5035 Eskridge Terrace, N.W., Washington, D. C.**

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Boys & girls 14-18. Travel: France, Italy, Austria, Yugoslavia, Spain, Switzerland. Languages. Sailing, water skiing, tennis. Summer Session of American School in Lugano, Switz. Mary Crist Fleming, Dir. **Mrs. C. V. Gilpatric, 55 East 65th St., New York 21.**

### SO YOU'RE GOING

Festival Tour for College Girls—Performances in Paris. Rome, Salzburg, Bayreuth, London, Stratford, Edinburgh. Other tours to Greek Islands. Dublin Horse Show, the Orient. **The Clara Laughlin Travel Services, Inc., 667 Madison Ave., NY 21, TE 8-8770.**

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Motor cross-country camping tour for teen-agers. Wyo. ranch. Canadian Rockies, Yellowstone, Glacier Park, San Francisco, Hollywood, Disneyland, Grand Canyon, etc. 8 wks. 16th yr. Bklt. **Mr. & Mrs. W. G. Nunamacher, Estella Ave., N. Caldwell, N. J.**

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### WISHE RIDING CAMP

75 Girls, 7-15. Major & minor riding programs. Tennis, swimming, canoeing, all camp activities. Private lake, large pool. Screened cabins. Exc. food, care. Inc. fee. 100 acres 60 mi. N.Y.C. **Mr. & Mrs. A. G. Wishe, R.F.D. #4, Middletown, N.Y.**

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RIDING FARM IN POCONO MOUNTAINS

Coed 6-18 years. Families, too. Specializing in all forms of equitation. Swimming. Art lessons. July & August. Residential by week or month. **Mr. and Mrs. M. H. Fuegle, R. D. #3, East Stroudsburg, Pa.**

### FOOTHILLS RIDING CAMP

For girls, 10-17. Equitation, trail riding, hunting. Three-day event training, dressage, cross country, and jumping. Limited to 40.

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30th Summer. Main Courses July 2-Aug. 11, 1962: Music, Drama, Ballet, Painting, Crafts, Photography, Writing, Languages. Painting Short Courses June 18-June 30 & Aug. 13-Sept. 8. Write **Director, Banff School of Fine Arts, Banff, Alberta, Canada.**

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CENTER FOR CHILDREN (6-17)

Unique summer camp. Artist counselors, freedom, good food. Ideal for first time campers. Write: **Appel Farm, Elmer 6, N.J.**

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Music and Art. 70 girls 9-17. Stockbridge, Mass. 8 week creative arts program. Professional faculty. Attend Jacob's Pillow, Tanglewood. Country estate. Own theatre. Large filtered pool. Sports. **Mr. & Mrs. Stanley G. North, 2 Maher Ave., Greenwich, Conn.**

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8 weeks of MUSIC STUDY, July 1-August 26, in Sebago Lake region at Raymond, Maine (formerly at Amherst, Mass.). Exceptionally beautiful location and facilities include one-quarter mile of white sandy beach. Coed, ages 14-20. Seminars under noted professional musicians in voice, all instruments. Courses in Academic Music. Orchestra, bands, chorus. Swimming, boating, tennis, archery. Brochure. **Dr. J. Clement Schuler, Box 108, Montague, Mass.**

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SUMMER SESSION

Coed 15-18. Adv. studies: Engl., Languages, Anthropology. Conservation. Hiking, riding, kayaking. Art, drama, music. Ranching. Trips. Near Aspen. **John S. Holden, Dir., Box 327V, Carbondale, Colo.**

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Girls: Grades 7-12. Coed: Grades 4-8. Advanced and review courses in regular subjects. Also Remedial English, Math. Accredited. $595. for 8 weeks. Riding, golf, tennis, archery, bowling, trips. Swimming pool. **Wilfred V. Clark, 327 Lexington St., Waltham, Mass.**

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700 acres in Berkshires. Coed. High School credits for advanced courses or repeat work. Small classes or private tutoring. Counselling. Beautiful campus near Tanglewood. Supervised study. All sports. **Hans K. Maeder, Box 487, Lenox, Mass.**

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Review or advanced study in H. S. subjects. Special training in reading and study skills. Seminar on China. Drama Workshop. Swimming, sports. Trips to Boston plays and museums. Coed. **George St. John, Jr., Kendal Green, Weston 93, Mass.**

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College preparatory courses for makeup, strengthening or acceleration. Remedial Reading. Regular faculty. Small classes. Supervised program of sailing, swimming, tennis. Boys, Grades 8 to 12. Starts July 5th. **Registrar, The Milford School, Milford 9, Conn.**

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**NEAR A COLLEGE CAMPUS, ITHACA, N.Y. OVERLOOKING LAKE CAYUGA 24th YEAR.**

For girls 14-18 who wish social & cultural activities of an unusual vacation & summer school plan. High school subjects available plus College Bds. Developmental reading, drama, conv. French & Span., driver training, music, art. Golf, tennis, riding, swimming. Weekly chaperoned coed socials. Trips. *Catalog.*

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**ON CAPE COD.** For boys grades 7-12. Specializing in remedial and developmental reading. Individual instruction in college preparatory subjects by accredited teachers. Salt water sailing, sports program. Affiliated with Camp Monomoy for boys, Wono for girls. *Write* **Mrs. R. V. Delahanty, East Brewster, Mass.**

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**AN EDUCATIONAL CAMP · DUXBURY, MASS**

On beautiful sheltered bay in Boston-Cape Cod area. Boys, Grades 7-12. Balanced camping-education program. Equal emphasis offers well-rounded summer. All academic subjects, developmental reading, typing, seamanship. "How to Study" course. Experienced faculty. Complete testing and reporting. Superb sailing facilities, water skiing, land sports, trips, summer theatre.

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### Burnham-by-the-Sea

**Newport, Rhode Island**

Summer Vacation School for girls 12-18 on spacious oceanfront estates. All secondary school subjects. Music, art, drama, typing, reading skills. Swimming, riding, tennis, golf. Delightful social life. Enrollment limited to 125. For catalogue address:

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## Summer Schools

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Summer School (8 weeks) June 24 to August 16. Coed, grades 9-12. Credit and review courses in English, languages, history, mathematics, science. Reading. Sports. Separate camp program. Write: **Norman C. Farnlof, Hdm., Box 102, Colora, Md.**

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Summer School. June 23-Aug. 11. Boys, grades 7-12. Accredited courses. Reading, special foundation work. Experienced male faculty. 900-acre campus in mts. 3 lakes. Riding, all sports; gym. Write for catalog. **Hatcher C. Williams, Box E, St. George, Virginia.**

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Summer School-Camp. June 14-August 8. Boys enjoy 8 weeks of work and play. Remedial and accelerated courses in reading and academic subjects. Grades 5-12. Organized sports, including swimming. Write: **Registrar, Hargrave M. A., Box ES, Chatham, Va.**

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Girls. Accredited courses, grades 8-12. English, French, Spanish, Latin, math, history, biology, developmental reading. Write for booklet.

**Miss Viola E. Woolfolk, Tappahannock, Virginia.**

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**51st Summer Session**

Boys 10 and over. Courses adapted to individual needs. Accredited. Make-up work, review, accelerated programs, preparation for fall college entrance. Regular Academy faculty trained in personalized teaching methods. Remedial instruction. Program of sports and recreation includes golf, swimming, tennis.

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A challenging program for fun with accomplishment. Developmental Reading (lab); special study projects; trips; strengthening or make-up courses, regular faculty. Activities include sailing, swimming, golf, flying. Boys 13-19. Brochure.

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Special assistance in all college preparatory subjects with emphasis on remedial reading, study techniques, language clinic. Coed school, grades 9-12 and P.G. Low faculty-student ratio. 8 week session, June 25-August 17. Superb ocean-front location. Tennis, golf. Excellent cuisine. Also regular school terms in September, January. Write: **Dr. Kenneth Lloyd Garrison, Box V-193, York Harbor, Maine.**

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PRIDE OF MAINE IN THE WHITE MTS.

Separate Camps & Ranchlife for Boys & Girls 39 years of Nation-wide Prestige. **Mrs. A. Krasker & Mr. R. D. Krasker, 1100 Park Ave., N.Y.C., TR 6-5861; or 1125 The Pkwy., Chestnut Hill 67, Mass. AS 7-5112.**

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For boys and girls 5-18. 4 age groups. All camp activities. Riding. Sailing. Trips. 100 acres in Maine. Gardening & building projects. Also California & Canadian trips. Pre & Post Season. **Mrs. J. V. Adkins, Phillips Exeter Academy, Exeter, N. H.**

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Green Mts. Boys and Girls 5-14. 1000-acre Farm-Ranch. Ideal facilities. Expert staff. Registered Morgan horses. Sports. Special care for younger campers. CIT program. Visitors welcome year round. Booklets. **Mr. and Mrs. K. V. Wieneke, Dorset, Vt.**

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Bow Lake, Strafford, N. H. Boys 6-16. Girls 6-14. Sandy beach. Swimming, sailing, waterskiing. Riding on property. Baseball, archery, riflery, crafts, trips, movies, dances. **Mr. and Mrs. V. Donald Wyre, 151 Cane Street, Teaneck, N. J.**

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Only Co-ed Salt Water Sailing Camp on Cape Cod. Ages 6-13. Sailing, swimming, sandy beach. Tennis, archery, baseball. Trips, music, drama. Crafts, nature. Riding extra. Screened cabins. Nr. churches. **Mr. and Mrs. J. T. Melcher, Jr., So. Orleans, Mass.**

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50 children 4-10 enjoy special equipment & program to meet needs & interests of each age group. Nr. Cape Cod. Individual & group activities balanced. Nature, pets, swimming, boating, riding, trips, dramatics. **Margaret V. Hall, 3 Sunrise Ave., New Canaan, Conn.**

### BRENTWOOD RIDING CAMP

In the Genesee Valley. 30 exceptionally fine camp-owned school & show horses. Riding, Swimming, Sports & Electives offered daily. 100 campers, 7 thru 15. Mature staff. 6- and 8-week season. Booklet. **Donald Morris, PO Box 392-V, Wellsville, N. Y.**

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150 miles N.Y.C. near Hancock, N.Y. On mt. lake. Riding, all land & water sports inc. in fee. Prot. & Cath. services. Mature staff. $650 - 8 weeks. **V. E. Hillman, 8618-110 St., Richmond Hill 18, N.Y.**

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The Next Best Thing To A Trip To France. Small enrollment. Coed 4 to 12. All sports. French spoken. Native counselors and teachers. Write: **c/o Lycée Francais, 3 E. 95th St., N.Y. 28.**

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Boys and Girls 6-15. Est. 1938. Riding, swimming, shop, pets, dancing. Baseball & tennis teams. Emphasis on individual ability. Jr. & Sr. groups. 135 acres 90 mi. from N.Y. Appts. at camp or N.Y.C. **S. G. Dresser, Dir., Rhinebeck, N.Y. • TRinity 6-4783**

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IN THE POCONOS ELEV. 1900 FT.

37th Season. Private lake. 100 miles from New York. Separate boys' and girls' camps. Finest equipment and facilities. Resident physician and nurses. **Louis Sherr, 1909 Spruce St., Philadelphia 3, Pa.**

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On Sunnyside Lake in Poconos, Pa. 2200′ alt. Coed. 3-16 yrs. Enr. 90. Fee $550, all incl. Excellent riding & farm program. Outpost camp for overnight trips. Land & water sports. Wee Campers have own cottage, dining rm. **Mrs. E. H. Norton, Dir., Gouldsboro, Pa.**

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Glorious Mountain Camping for boys and girls 6-12. 4, 8 wks. June 15-Aug. 11. Program of creative expression: crafts, nature lore, pioneering, dramatics, music. Trips. Swimming. Riding. Lake. Catalog. **Miss Mary W. Gwynn, Dir., Box V, Brevard, N. C.**

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**"A Summer on the Range"**

Happy campers keep coming back to this 40,000 acre Western cattle ranch. Riding every day, roundups, rodeos, all sports. Swimming pool, crafts. Caravan trip thru scenic Southwest. Social program, ranch chores. Cool, dry climate. Coed—ages 9-17. 31st year. Strong summer academic program available. *Also winter school.*

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Coed 6-18. High in Blue Ridge Mts. of North Carolina. All popular land & water sports, modified to needs of the camper. Trained staff. Nurse. Excellent food. 4 & 6 wks. **Jack V. Sharp, Blowing Rock, N. C.**

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Salt water, sailing, swimming, fishing, camping trips, with all land sports. 90 boys, 7-15 from all parts of U.S. and abroad. Personal care. Summer Study Program. **Mr. and Mrs. Roderick Hagenbuckle, Fessenden School, West Newton 65, Massachusetts.**

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Fun and Adventure in the Woods. 37th year. Boys 7-18. 2 private lakes near Old Forge. Adirondack, Canadian canoe trips. Riding. Forestry, riflery, fishing. Tutoring. 3 nurses. Booklet. **William H. Abbott, Director, Box 2375, Fayetteville, New York.**

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In Adirondacks. Boys 6-16. Private lake. 3 age groups & programs. Trail riding. Sailing, riflery, tennis, water skiing, golf. Trips. Science program. Weather station. Screened cabins. Doctor & nurses. **P.V.Confer, 27 Baltimore Ave., Massapequa, L. I., N.Y.**

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Lake Fairlee, Vt. 49th Yr. Boys 6-16. Years of "know-how" guarantee a happy, rewarding summer for the first-year camper. Skilled instruction includes SCUBA and riding. Challenging program for older boys. **G. A. Karlson, 693 Grove St., Up. Montclair, N.J.**

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Boys 6-16. 500 acres on Alford Lake. All sports. Overnight trips (canoe, hiking, riding, sailing). Outstanding, experienced staff, careful supervision. Optional 4-H program. 16th season. Brochure. **Mr. & Mrs. Cleo V. Goderre, Union, Maine**

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White Mts., Groton, N. H. 45 boys, 9-16. Well-rounded camping and athletic program. Individual instruction in basketball, baseball, tennis. Water sports, hiking, woodcraft. CIT program. **E. W. Olson (U. of N.H. Coach), 25 Garden Lane, Durham, N.H.**

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Lake Winnipesaukee, N. H. 72nd yr. For boys—3 div. 8 weeks $525. No extras. Riding. Sailing, canoe, mt. trips. Golf, riflery, archery, speedboat, water skiing, music, tutoring. Doctor, nurse. Cabins. Also Teela-Wooket for Girls. Bklt. **Mr. and Mrs. L. D. Roys, 336 Otis St., W. Newton 65, Mass.**

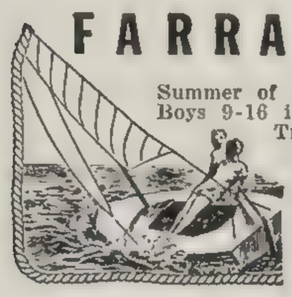
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ON TROUT LAKE
LAKE GEORGE, NEW YORK



Boys 6-16. 4 age groups. Emphasis on tennis, sailing, trips. Water skiing. Indian lore, campcraft. Riding, riflery. Mature staff. Tutoring. 28th year. Pine Log, Sister Camp. Catalog.

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Summer of adventure on Toms River. Boys 9-16 inclusive in 2 age groups. Trips on 63-ft. flagship. 42 land and water activities. Modern buildings, 2 gyms, 2 athletic fields. Approved summer school program available. Catalog.

**FARRAGUT NAVAL CAMPS**
Box VC, Toms River, N. J.

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### POCONO WOODCRAFT CAMP

Broad program developing self-reliance. 43rd Year. 4 age groups, 7-17. All sports, crafts & sailing on 14 mile lake in Pocono Mts. Trips for older boys. International group. Quaker Leadership. Inclu. fee. **Mr. & Mrs. C. V. Paxson, Penns Park, Bucks Co., Pa.**

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Unique Science Program. Pocono Mts. 85 boys, 6-16. Build radios, electronic gear; make auto repairs; work in well-equipped wood, metal, chemistry and photo shops. All sports; karting. Cabins. **Dr. F. V. Brown, 4 Maple Drive, Great Neck, N. Y. HU 7-6618.**

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Boys 5-16. Mt. camp on private Pa. lake. 44th yr. 825 Acres. Daily riding, complete horsemanship course incl. in 8-wk. $675. fee. 40 camp owned horses. All sports. Skilled leader each 4 boys. Personal development our aim. Bklt. **R. T. Smith, New Milford, Pa.**

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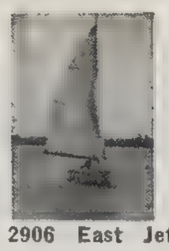
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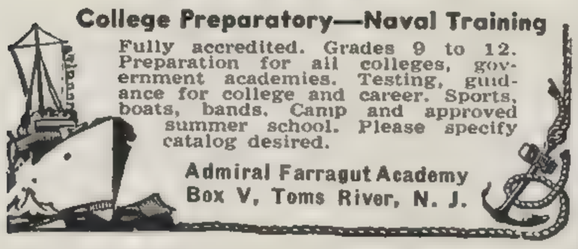
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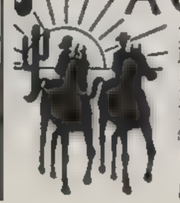
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# PERUVIAN NOTES: LIMA

Lima, Peru's flowery capital city in South America, is surprisingly nearer than one expects—under eight jet-flying hours from New York. (B.O.A.C. does it fastest, stopping only in Nassau.) Although Lima is one jet hour and twenty minutes further away from New York than London the fare is less: round trip to Lima, economy class, $460; to London, $486.

Spreading along the Pacific and restlessly growing, Lima pushes against its permanent backstop, the Andes foothills, enormous, naked, sunbaked. Modern with new, tall buildings, underground garages, Lima keeps late Spanish hours, runs on the same Eastern Standard Time New York does, and has, as a second language, English. Where the buildings are old, they're Spanishy, patioed, arcaded with shuttered, wooden balconies; churches have creamy Churrigueresque façades. The city lives on noises: vendors call; streetcars screech; and at dawn, roosters crow on the flat roofs. (Automobile horns, however, are not allowed.) There is a cult for advertisements, neon lights, and signs. The city glows with flowers: stiff red and yellow cannas; hot pink geraniums; red and yellow hibiscus; pale-yellow laurel; forests of bougainvillaea; and roses, tuberoses, jasmine smell as they look. Tree-lined streets criss-cross at open squares, with, as centrepieces, bronze heroes, often on horseback. Ten minutes from the city grows cotton, the fields sprinkled with blossoms the size of marshmallows.

"The smell of new money," as the Limeños call that strong fishy smell which seeps even into the jets as they hover above the city for landing, comes from the latest boom—the fish meal industry, a sixty-million-dollar business in 1961, possibly hitting one hundred million in 1962. Fish meal is made from masses of anchovies, and exported over the world.

December through April, Lima's summer, the city switches to a resort schedule. Women dress in lightweight clothes, but city ones—bright linens, prints, cottons, wear gloves. Limeños spend the long, Latin lunch hours, noon to four, at the beaches, less than ten minutes away. At the public beaches along the coast, banked by sand dunes, candy-striped tents used as dressing rooms cost about five cents an hour. At the elegant Waikiki Club, a curve of beach famous in South America for its surfing, women change at the club into crisp slacks and shirts, men into T-shirts with ascots, and children in white precede short, Indian nannies in starched caps, aprons, and blue-and-white striped uniforms.

On summer Sundays, many Limeños drive one hour in the harsh dryness along the Pacific to the spectacular club at Santa Maria del Mar, a luxe oasis with a free-form swimming pool the size of a small lake. Sunday luncheons are after three; from dusk to ten, members in slacks dance cha cha chas, merengues, pachangas, superbly, precisely, gaily, as only South Americans do. It's a family party where teen-age boys and girls often like to choose parents for partners.

In winter, May through October, when a wet fog, not unlike thin rain (although never called rain) hangs over Lima, the sun shines not far away in the Andes foothills, where there are excellent golf courses and riding. In the suburbs of Miraflores and San Isidro, attractive with palmy large gardens, and ranch houses resembling those in California, most Limeños live all year. Note: reversing the oyster season, the months without an "R" are the dry and good months for visiting the great Inca cities of Cuzco and Machu Picchu, thousands of feet high in the Andes.

In winter, women generally wear woollen suits, and after sunset, which falls quickly, a warm coat, also furs. (Nylon stockings, even in summer, take forty-eight hours to dry.)

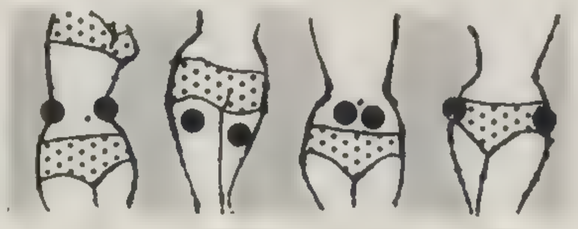
*(Continued on page 89)*


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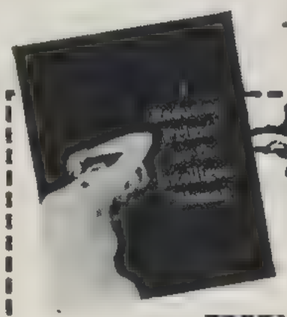
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# PERUVIAN NOTES: LIMA

*(Continued from page 87)*

Lima's irresistible buys are its flowers: a dozen roses or tuberoses sell for about a dollar and a quarter; a bunch of daisies, the size of demitasse plates, for only a quarter; one dozen velvety lilies, less than sixty cents. Incidentally, one gallon of gas costs only seventeen cents. Cabs are not expensive, the charge figured not by metre but according to the zone; rates vary with the condition of the cab, and nobody tips. The newest cars are at hotel cab stands and at the stands in the suburbs where one requests cabs by telephone.

Enchanting buys, well worth the cost of overweight, are the handsome Cuzco mirrors set in wooden frames, heavily gilded and inlaid with more mirrors. A mirror about a foot square sells for $25 at Casa Mas, the silver shop on Union, the narrow but main shopping street. Furry alpaca throws—creamy or caramel-brown—average about $40. Although one sees on display mostly "touristy" ones with llamas in relief, plain ones may be found neatly folded at the back of the fur shops.

Among the attractive hotels in Lima, there is the Gran Hotel Bolivar, built in the Twenties, now remodelled and air-conditioned. High-ceilinged rooms, quick room service, English speaking switchboard. Quiet rooms face the court rather than the lively Plaza San Martin. Single room and bath, from $7 to $10 a day. The local rendezvous, especially at tea time: the circular, columned foyer with a stained-glass dome, a central orange-tufted settee.

In the suburb of San Isidro, some fifteen minutes and seventy-five cents away by cab, stands the hotel called Country Club de Lima, which looks like a country club with swimming pools, tennis courts, a golf club close-by. Single rooms with bath, from $8 to $12.50. Dinner dancing in The Aquarium, a blue-lighted garden restaurant, from which music drifts in summer to all but the rooms on the end wings. Note: on all hotel bills count an additional 17% for taxes.


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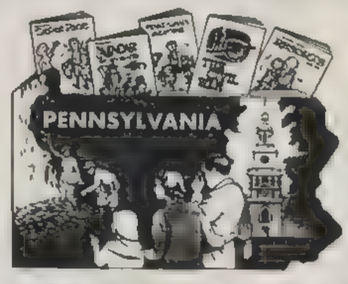
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AIR FRANCE TRAVEL ADVISOR



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In Paris, of course, the heady atmosphere will waft you to at least one *salon de beaute* and *haute couture*. You'll find names and locations in my new booklet, "You in Paris...what every woman wants to know." It also lists what's going on when, such as *Spectacles de Son et Lumiere, Grand Prix de Paris,* and *Saison de Paris.*

The fabled isles of Greece are attracting more and more romantics this year. And why not? You can see for yourself where the gods and goddesses gamboled—Crete, Delos, Rhodes, Patmos, Kos and Mykonos (new Capri of the Mediterranean). If you remember to eat, try *mouzaka, souvlakia,* and *ouzo,* all Greek gourmet specialties. And treat yourself to some handsome handmade cotton skirts —great buys in Greece.

When in Turkey, shop for *les turqueries* in the Grand Bazaar, then watch the sunset over old Istanbul while dining beside the Bosphorus.

Egypt, with its enigmatic pyramids and archeological treasures —or Israel, a striking contrast of Biblical shrines and modern splendors—is just a Caravelle away by Air France.

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# SHOP

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What kind of traveller goes to Scotland? According to a recent, but far-from-exhaustive survey: ALL KINDS OF PEOPLE go to Scotland for the Edinburgh Festival. It crams into the space of a few short weeks a massive concentration of concerts, operas, plays, ballets, films, art exhibits, and other entertainments. Present plans schedule the 1962 Festival for Aug. 19-Sept. 8, include the Belgrade Opera Co. and Belgrade Opera Ballet in this year's programs. Edinburgh itself is an added allure: the old town, windy, mediæval, huddled beneath the famous castle on its high bluff; the new town, graceful, orderly, very 18th-century. ISLAND HOPPERS hop-scotch through Scotland's Western Isles or travel north to the Orkneys and Shetlands. The word for all these islands is remote: not so much in distance (most of the Western Isles can be visited from Glasgow in a day's round trip) as in feeling. Skye has craggy mountains, a landscape done in brilliant, stormy colours; Lewis and Harris (famous for tweed) are rugged, with wild moorlands nibbled into by hundreds of little lochs. Then there's Iona, tiny, peaceful, rimmed by sand beaches; and mile-long Staffa with its colossal seaside caverns. The Orkneys and Shetlands have towering cliffs, Viking traditions, great prehistoric monuments; they're so far north they're almost midnight-sun. Cruise ships tour all the islands; they're usually booked up early in the season, but it's quite easy to island-hop by steamer. SPORTS BUFFS (the spectator sort) go to Scotland for the Braemar Gathering (on Sept. 6 this year), an athletic meet, played out to the skirl of bagpipes. Other Highland Gatherings are held in various villages and towns throughout the summer, always with fierce competition between athletes, bands of Scottish dancers, and rival bagpipe ensembles. Sheep dog trials also make good watching; the big international meet will be held this year in Golspie, tentatively on Aug. 17 and 18.

# HOUND
## Scotland

SMALL-GAME HUNTERS go to Scotland for the grouse season, which starts every year on August 12 (known locally as the Glorious Twelfth). The system: five or six guns get together to rent a moor —which comes equipped with ghillies (or gamekeepers). Some hotels have grouse-moors, too. FISHERMEN go to Scotland for salmon, sea trout, and brown trout. Pleasantest way to go: stay at one of the angler's inns that hold fishing rights to neighbouring lochs and streams. Salmon season starts as early as January in some parts of Scotland but the best time is spring and early summer; trout are reeled in from April to early autumn. GOLFERS go to Scotland because it has golf courses practically coast-to-coast. The Royal and Ancient Golf Club of St. Andrews is the golfer's Mt. Everest and Gleneagles is almost equally famous. In addition, practically every town, village, and hamlet in Scotland boasts its own eighteen-holer. HISTORY BUFFS go to Scotland for its castles and Stately Homes. For instance, Glamis Castle, turreted and literary; mediæval Doune on the banks of the River Teith; Dunvegan Castle on the Isle of Skye, home since the 13th century of the MacLeod clan. Hopetoun House, stately, spacious (it's 18th-century Adam) has grounds laid out like Versailles. And everywhere, famous gardens (walled, wild, rock, sub-tropical) are open to the public. SHOP HOUNDS go to Scotland to hunt out handsome tartan wools and Harris tweeds; to buy them by the coat, by the belt, practically every way but on the hoof. They also go for loomed wools, thick, hand-knitted sweaters, and cashmeres. They also go for antiques: brass candlesticks, Portobello pottery, antique jewellery. They search out Scottish pottery and stone carvings; they come home with bagpipes, and golf clubs from St. Andrews. Consumed on the premises: haggis, home-smoked grouse, salmon, venison, steamy bowls of porridge, and good Scottish beer.


# THE CALEDONIAN HOTEL

These three names are known to travellers everywhere. They make up the address of a world-famous hotel in the finest tradition of Scottish hospitality—The Caledonian. Here are 200 exquisite rooms, private bathrooms and numerous suites for up to three guests. You can dine in any of three elegant, splendidly serviced dining rooms, including the famous Pompadour Restaurant with its nightly dinner dances and superb cuisine and cellar. The hotel also offers the facilities of a Barber's Shop and an Haute Coiffure Salon of Steiner of London.

## PRINCES STREET

The very heart of Edinburgh and one of Europe's greatest thoroughfares. Princes Street is situated near many of the city's best known buildings, amongst them Usher Hall, The Castle, Holyrood Palace and the National Gallery of Scotland.

## EDINBURGH

Capital of the Kingdom of Scotland and known throughout Europe as 'The Festival City'. Edinburgh is one of the world's most beautiful capitals—gay and cosmopolitan, but proud of its passionate and intriguing history.

*Full details may be obtained from the British & Irish Railways Inc.*

NEW YORK: 630 FIFTH AVENUE
LOS ANGELES: 510 WEST SIXTH STREET
CHICAGO: 39 SOUTH LA SALLE STREET
TORONTO: 4 KING STREET (WEST)
VANCOUVER: 409 GRANVILLE STREET



BTH570

**Travellers scour Scotland's shops to find fleecy, hand-loomed wools, downy cashmeres, and antiques of every description. Armchair travellers in America can scour U.S. shops for the delightful, the unusual, by remote control—through Vogue's Shop Hound columns.**

*From Scotland's Capital . . . to you*
**the authentic kilt-skirt**



*Superbly cut and tailored from excellent all-wool cloths. Available in all the well-known tartans —correct to the last detail of colour and design. With pleated back, wrap-over fringed front, fastened by two buckles and large kilt pin. Sizes 36 to 42 in. hip. (Please give hip and waist measurements.)*

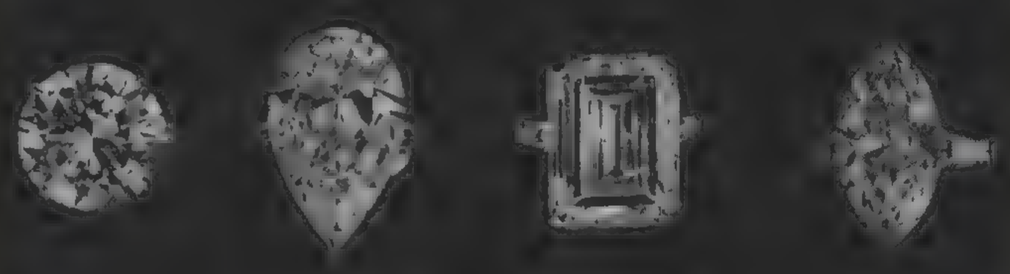
**$10.36**
*Special measure $1.50 extra*

(Mailing and insurance charges:— $1 by surface mail. $1.50 by air parcel service.) Mail your order which will receive immediate, expert attention. Cash with order please.

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PRINCES STREET EDINBURGH
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Give her a LUSTIGEM solitaire—always set in platinum—not sold as diamonds, but treasured for their own beauty and permanent brilliance. Three to fifty carats. Fifty dollars per carat includes mounting and side tapers.

*Add ten per cent federal tax.*

Florence Lustig 200 WORTH AVENUE, PALM BEACH, FLORIDA

**HAND LOOMED FROM GREECE**



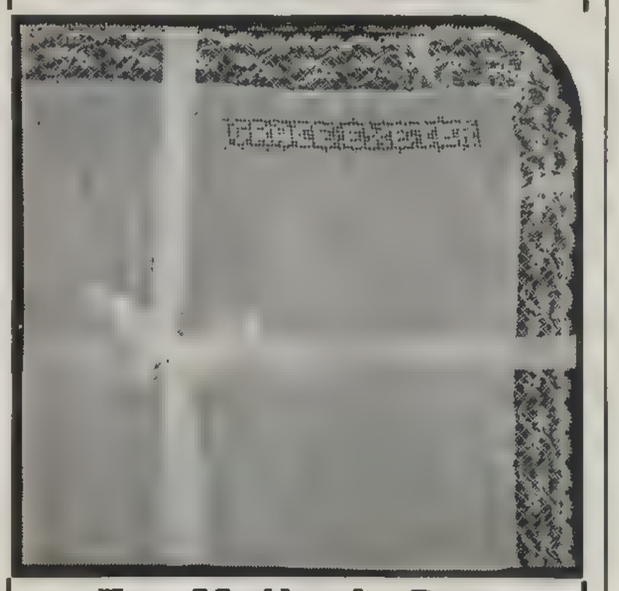
Countess Darina

fashions a smart two-piece cocktail costume of this imported woolen fabric. In blue, red or green with a black design accented in gold, or white with beige and gold. Top fully lined, skirt shaped with Pellon lining. 8 to 14. . . . $69.95 ppd.

*State size. Allow 3 weeks, no c.o.d.*

Countess Darina
305 East 83 Street, New York 28, N. Y.

**THE PERSONALIZED Handkerchief**



**For Mother's Day**

Entirely Handmade of sheer Irish linen with her full name (or telephone no.) cut into the linen itself. Edged with a 1" French thread lace Daisy design. Size 15" x 15" including lace.

**$3.75 each; box of three $10.50 ppd.**

Personalized gentleman's handkerchief of fine hand-rolled Irish linen. Size 20" x 20" with full name or three initials.

**$3.75 each and box of three $10.50 ppd.**

For air-mail special delivery add 75¢. Mail order & remittance to:

***Villari Handkerchief Co.***
280 Madison Ave., Dept. V.G3, New York 16, N.Y.

FOREIGN INTRIGUE . . .

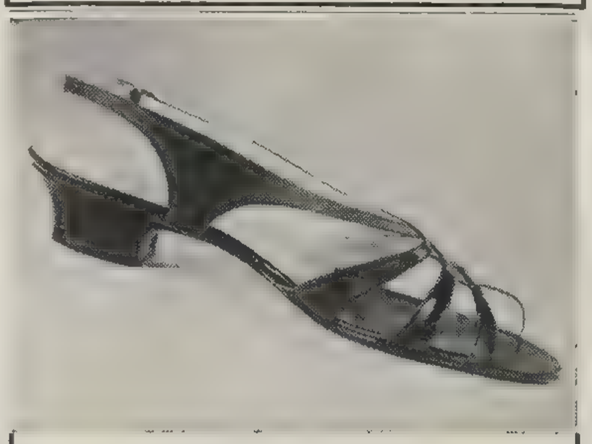


from PALM BEACH

The ideally practical all-year gift. English-style all weather trench coat of Zelan processed Dan River cotton twill, plaid lining, leather buckle, buttons, and sou'wester hat.

For boys or girls 3-6X $14.95
8-12, $17.95; 14-20 (no hat), $19.95 ppd.
Just send your check or Amer. Exp. charge No. to

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"Truly a Children's Shop"
THE PREP SHOP
*"For the Discriminating Young Adult"*
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**IMPORTED *Venetian* SANDALS**

Low curve of a heel—brand new and just right for slim pants, cotton dresses. Made in Italy of supple black calfskin. Marvelously comfortable, they're the perfect "tourist" shoes—for sightseeing first, luncheon afterwards. Wonderful, too, for desk through dates. Sizes 4-10 Medium, 6-10 Narrow. **$13.95 ppd.**

*Brochure on Sport Sandals Available*

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# SHOP

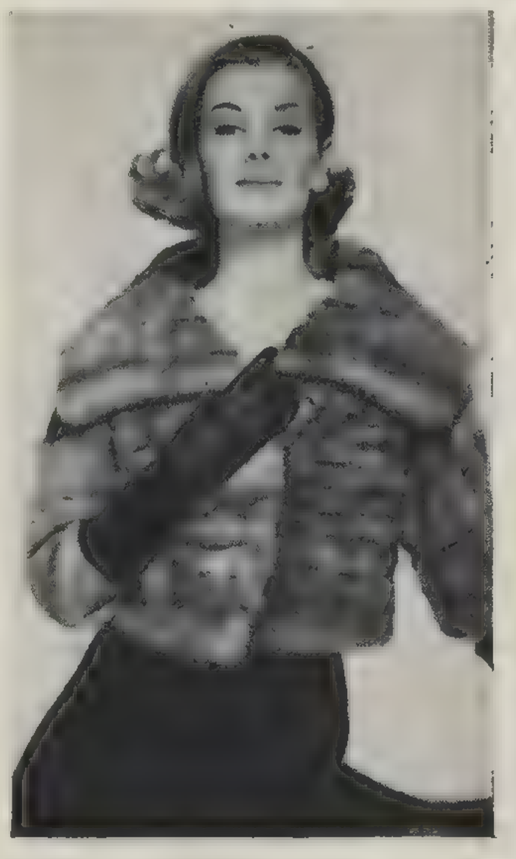
. . . glides



Unusual and decorative, four dark coral-coloured onyx mangoes. Hand-cut in Mexico; 6" long. $6.50 ppd. Chequer, 816 Third Ave., N. Y. 22.



Wig case made to order in canvas (any pattern). Also six-pair shoe case with removable compartments. Wig case (send own wig form), $89.50. Shoe case, $27.50 inc. tax. T. Anthony, 772 Madison Ave., N. Y. 21.



Furs remodelled—an example—this bolero jacket with elbow-length sleeves. Cost of remodelling, $39.50. Abco Furs, 312 7th Ave., New York 1, N. Y.

Junior-sized duffel bag of red cotton trimmed with white. It's 18" long, 9½" wide, has no stiffening. $7.25 ppd. Phoebe Widmer, Box 662, Bryn Mawr, Pa.



# HOUND

through April



EVELYN MARCIL

Combed cotton
gabardine jacket,
scarf-tied in back.
Red, pale blue, beige,
black, white. Sizes 10-16.
By Vera Horn, $25
at Bonwit Teller,
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Ring of nine braided bands
of 14-k. gold set with
cultured pearls and choice
of any of these fake stones—
rubies, sapphires, emeralds,
coral, turquoise, or jade.
In ordering, state desired
colour combination.
$29.50 inc. tax, ppd.
Therese French Shop,
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Mushroom-shaped brass
salt and pepper shakers.
Made in France.
One inch tall. $5.50.
Carole Stupell,
54 East 57th St., N. Y. 22.



Western influence—
in a dark-blue rough
straw hat with a white
velvet ribbon. Hat, also
in white, gold, or
black. $37.95.
By Miss Mary, at
Lord & Taylor,
424 Fifth Ave., N. Y. 18.

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Classic Roamer

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**the tie that glides . . . in graceful, glorious comfort!**

Trim tailored tie eases, breezes you *beautifully* 'round the clock. Gentle arch, cushioned platform, perfect-fit combination last. Classic: Black, brown, blue, grey suede—matching calf trim. Perforated: Black, bone, green, white imported perforated Florentine Calf.

**$16.95**



Perforated Roamer

**Sizes 3-12, AAAAA-EEE.** *($2 extra for 10½ & 12.) Enclose check or money order. Add 45¢ postage. 3% S.T. for N.Y.C. 10-day money-back guarantee.*

town shoes
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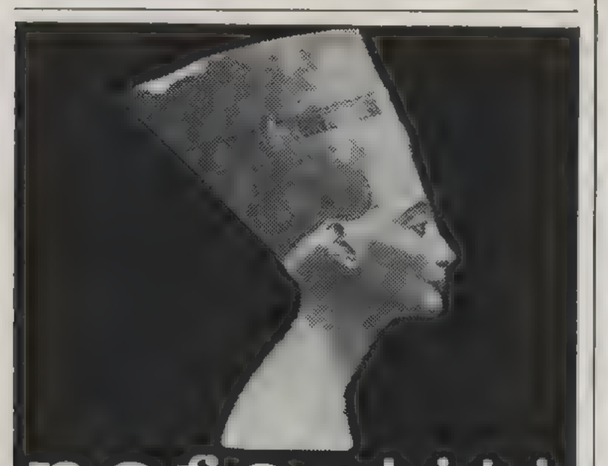
Fashion excitement from the Shetland Isles — striking double-yoke style in soft, warm Shetland wool. Rib knit cuffs, bottom, neck for perfect fit. In a variety of luscious colors.
**SINGLE YOKE DESIGN** .....$15.95
**DOUBLE YOKE MODEL WITH RIBBON FACING** .....$18.50
All 3 in natural tan, light grey, lovet green, fawn, tweed blue, red, charcoal, gold, black, white. Sizes 34-40.

**SPECIAL VALUE!** Luxurious full-fashioned cashmere cardigan. $15.00. White, black, light tan, wedgewood blue, American Beauty, emerald, mink. Sizes 34-42. With matching wool skirt $25.00.
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magic scent alluring and enigmatic. A blend of exotic essences, containing no alcohol, it lingers infinitely, is non-allergenic, soothing to the skin. Other fragrances of the Ancient East: Cleopatra, Aida, Sheherazade and Yasmina, $4.50 purse size, $10.95 ½ oz., $16.95 oz. plus 10% Fed. Tax. Or test all: 5 vials—only $2 ppd.

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**TO MATCH YOUR STOLE**
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**I. R. Fox, 146 W. 29th St., Dept. J-7, N. Y.**



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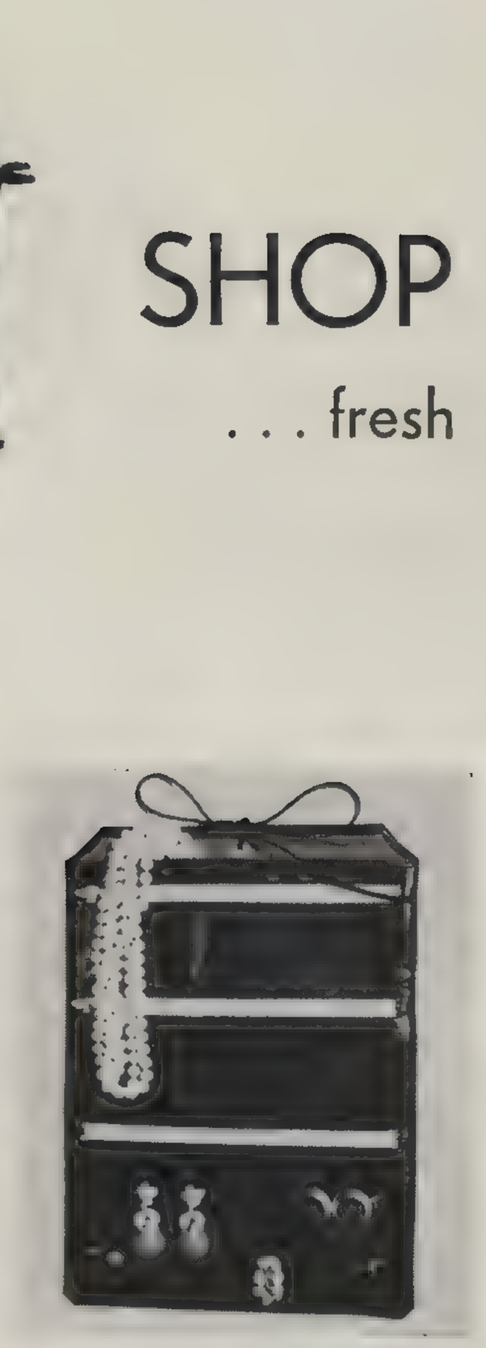
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**THE MITCHUM CO., DEPT. 7DX**
**PARIS, TENN.**




SHOP
. . . fresh



Long, slender jewellery case of black (or white or blue) vynapex, a soft, padded vinyl; can be rolled up for travelling. Lined with red cotton flannel with multicolour zippers. 13" long, 9¼" wide. $6.90 ppd. By Rolf's, at Tailored Woman, 742 Fifth Ave., N. Y. 22.



Knitted silk sheath in brown, black, and white stripes, tied with its own black belt. Made in Italy. Sizes 10-14. $80. Martha, 775 Fifth Ave., N. Y. 22.

Made in the shape of a miniature golf ball and tee—14-k. gold cuff links. $75 plus tax. Men's Dept., Bergdorf Goodman, 754 Fifth Ave., N. Y. 19.

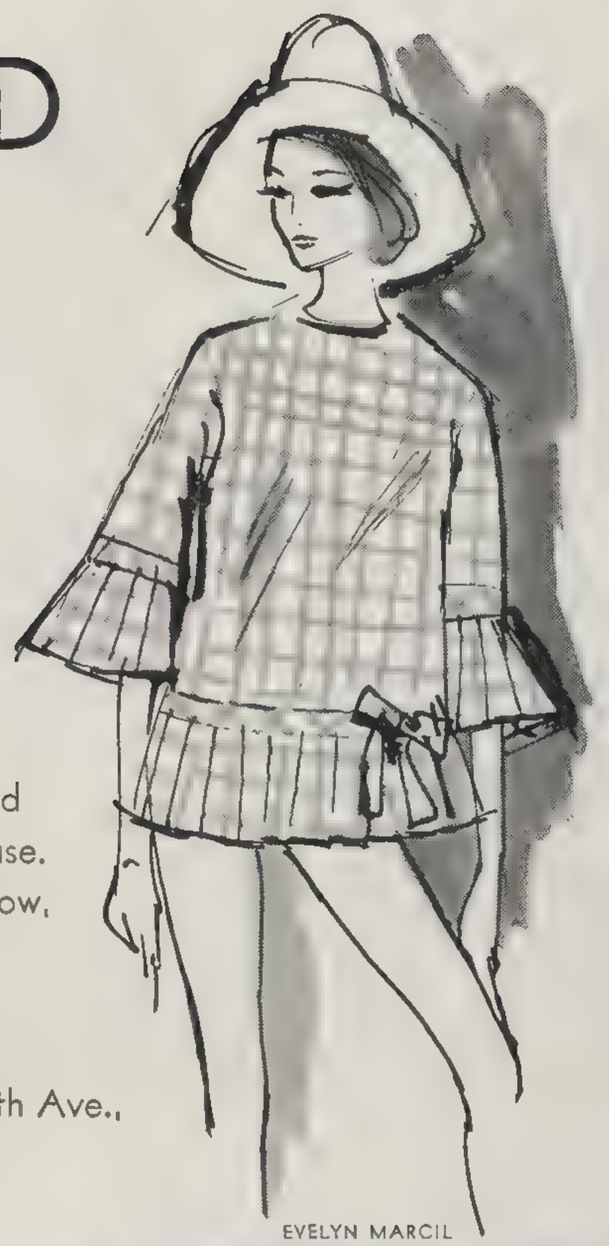




Tiny (only 1" long and very slender) cigarette lighter of metal with a Florentine gold finish; one initial. Perfect to slip into an evening handbag. $1.98 ppd. Gadgets Galore, Dept. D7, 340 East 57th St., N. Y. 22.

# HOUND

present plots



EVELYN MARCIL

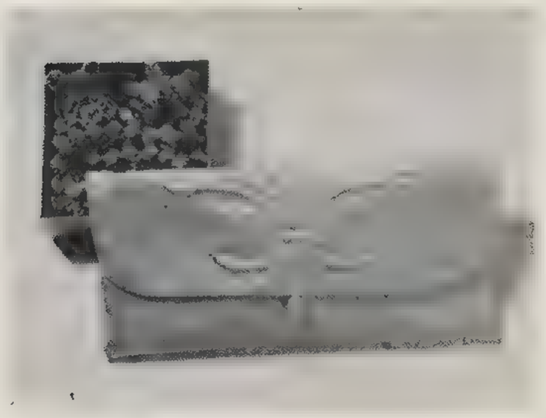
Made in Capri—pink and white gingham overblouse. Also comes in blue, yellow, lilac; aquamarine, or toast with white. Sizes S, M. $18.75 ppd. Winona Hunt, 329 Worth Ave., Palm Beach, Florida.



Bee pins of turquoise and 18-k. gold, made in Italy. ¾" long, $28.25 inc. tax, ppd.; 1" long, $39.25 inc. tax, ppd. Dana, 11 East 57th St., New York 22, N. Y.



Bridge-table cover of olive-green felt bordered with woven ribbon. Two buttons at each corner make the cover adjustable to two table sizes. $11 ppd. Elder Craftsmen, 850 Lexington Ave., N. Y. 21.



Drawer organizers: collapsible boxes. They come in satin, cotton, or taffeta; a variety of colours. Set of three, in their own case; 12" x 6", $9.75. Eleanor Beard, 446 Park Ave., N. Y. 22.

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Fine rayon crepe separates—fully silk lined . . . beautifully cut for the utmost in figure flattery. Specially designed top cannot pull out.

TOPS AND SKIRTS MAY BE ORDERED IN DIFFERENT SIZES TO INSURE PERFECT FIT.

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| Draped top | $13.95 |
| Draped short skirt | 18.50 |
| Draped eve. skirt | 22.50 |
| Short sheath skirt | 12.95 |
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Sizes 10 to 20

Colors: black, beige, powder blue

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COLORS ☐ black ☐ beige ☐ blue

Measurement Chart

| Size | 10 | 12 | 14 | 16 | 18 | 20 |
|---|---|---|---|---|---|---|
| Bust | 35 | 36½ | 38 | 39½ | 41 | 43 |
| Waist | 25 | 26½ | 28 | 29½ | 31 | 33 |
| Hips | 35 | 36½ | 38 | 39½ | 41 | 43 |



**Exclusives! Look-alikes of pure Irish linen, proud with gay crest appliques. Sweetened with white petit point pique blouse. Light blue. 2 to 4T. Sis, 12.95; brother, 10.95. Full skirt jumper, 3-6X, 14.95.**

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SPECIALISTS IN LUGGAGE (Dept. V) 772 Madison Avenue, N. Y. 21, N. Y.

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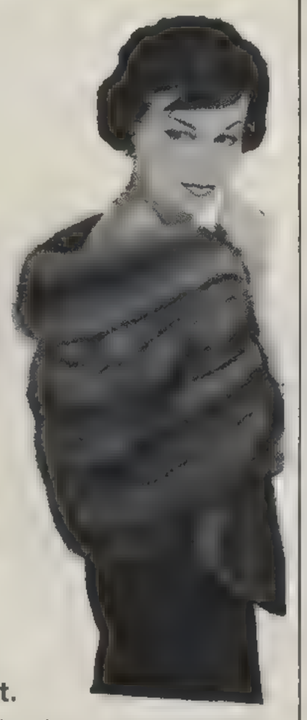
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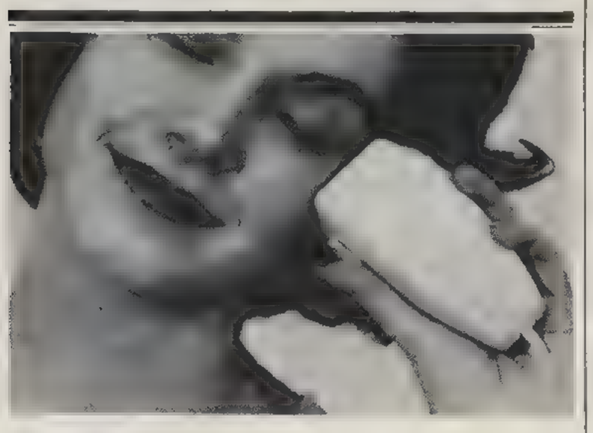


**Eliminates face in the fog**

High power imported mini lens glasses. Frames your vision. Easily frees eyebrows, eyelids, lashes for perfect eye glamour application. Ideal for reading price tags, etc. $4.98 ppd. with case. Guaranteed. Calif. residents add 20¢ tax.

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. . . Tone Electronic Facial Exerciser gives you gentle, refreshing beauty care that helps to tone and firm the deep underlying muscles of your face and throat as well as those on the surface. It stimulates circulation, aids nature in improving your skin texture and in keeping contours of your face and neck smooth and youthful. Not a vibration or massage. Only $14.75 post paid. Guaranteed 5 years against mechanical defects. Order direct, by mail, from

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**FIRST SIGN OF AGE!**

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Send name and address. Pay only $2.00 on arrival plus C.O.D. postage and tax on guarantee you must be satisfied with first results or return remaining ESOTERICA for money back. Or save money. Send $2.20 which includes tax, and we pay postage. Same guarantee.

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# SHOP
. . . plants



Enamouring cocker spaniel puppies, buff, blond, or black—pedigreed and registered with the American Kennel Club. Can be shipped express collect. $50. Lexington Pet Center, 786 Lexington Ave., N. Y. 21.

Black patent leather square-toed pumps with shaped heels one inch high. Also made in black calfskin. Sizes 5-10, AAA-B. $13.44 ppd. Town & Country Shoes, at Town Shoes Fifth Avenue, 385 Fifth Ave., N. Y. 16.





For travelling anywhere in the world: an electrical appliance adaptor kit with plugs to fit any connection socket. $3.50 ppd. Hotel St. Regis Pharmacy, 10 East 55th St., N. Y. 22.

Sturdy dialler pen of bubble-beads, with its own telephone clip. Attached to a gilt chain; comes in all the colours telephones come in. $4. By Lantré, at Lord & Taylor, 424 Fifth Ave., N. Y. 18.



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# HOUND
## spring ideas



Centrepiece of bogus vegetables—onions, peppers, mushrooms, potatoes, arranged in a pyramid shape on a dark-brown wicker basket. 21" high. $30. By Souvia Janis, at Altman's, 361 Fifth Ave., N. Y. 16.




Set of four good-with-drinks spreads: fine herbs, pâté maison, India cocktail (curry-flavoured), sherry beef. 5½ oz. in all. Each, $1.25. Service Delicatessen, 1032 Lexington Ave., N. Y.



Short necklace of ten strands of long-bead coral twisted together. 14-k. gold clasp. $200 inc. tax, ppd. Eve, 794 Madison Ave., N. Y. 21.



From Japan: black and white cotton jacket with wide white cummerbund, straight white pants. Jacket comes in one size, belted to fit; pants, S, M, L. Costume, $16.95 ppd. Penthouse Gallery, 15 West 55th St., N. Y. 19.

EVELYN MARCIL


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Ultimate comfort in style. 4-way adjustment from upright to reclining. Perfect indoors or out. Finest quality steel and vinyl cord construction. 24" wide, 74" long. Specify black or bronze frame; white, orange, pink, yellow or turquoise cord. New lilac cord on black only. $54.95

Order now. Send check or money order. Satisfaction guaranteed. Immediate delivery.

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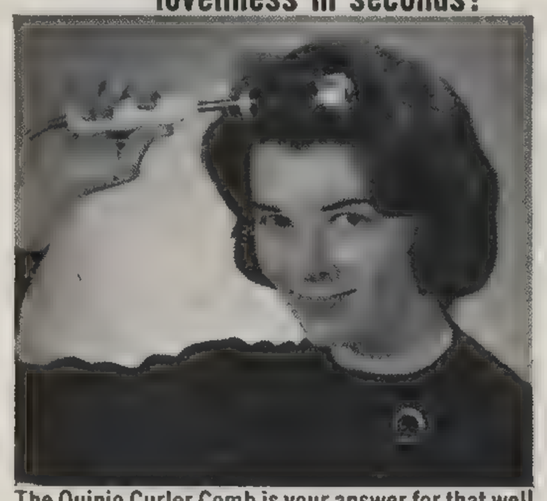

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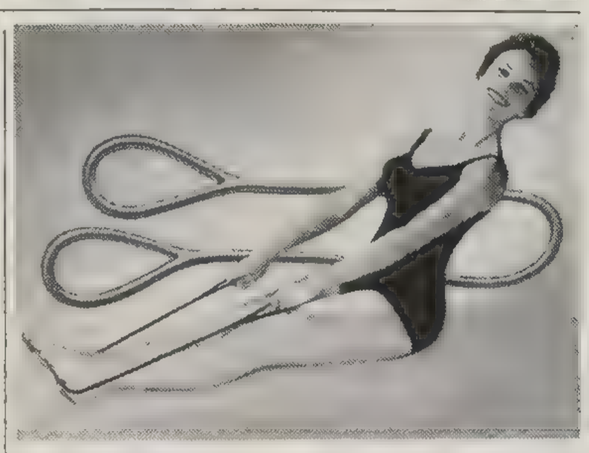
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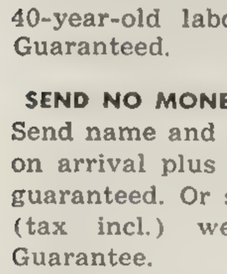
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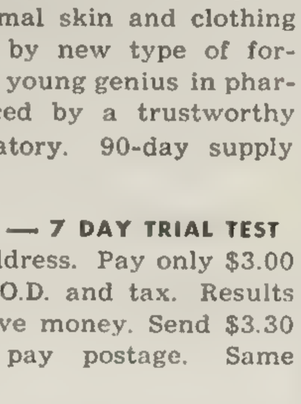
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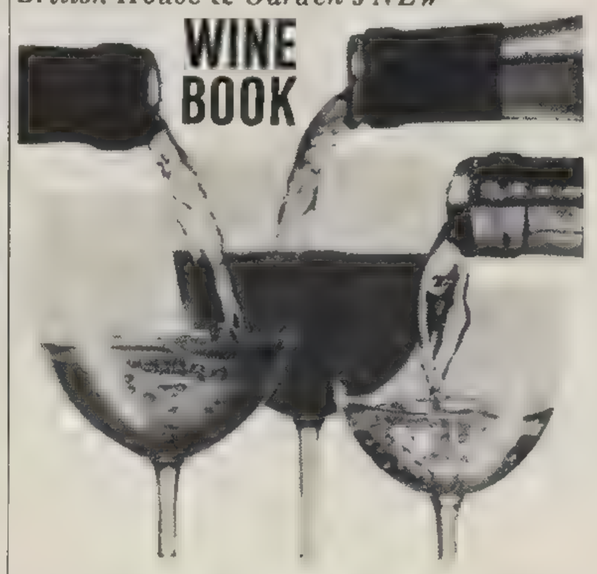
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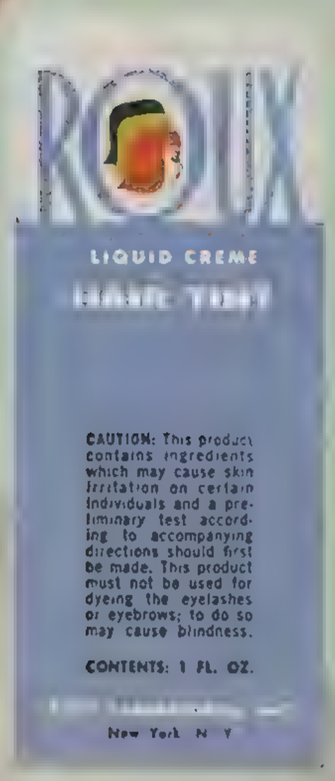
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VOGUE April 1, 1962



# Vogue's eye view of a woman thinking about clothes

An insistent craving for clothes can strike unexpectedly—sometimes one delirious line in a novel can set off the pangs. And now that the age of seasonless clothes is in full swing, there's no need to wait impatiently in the wings for the one specific moment of the year when the crêpe dress or the white suit or the little fur is In. Fashion happens twelve months a year, and resisting a yen for clothes is, to our mind, a Grave Error. But an even Graver part of the same Error is a too precipitous rush to action; what's needed first is a long, rather chilly, impersonal look at your own clothes file, a clear, unflinching assessment of what's dated, what's suddenly all-right-but-boring (even caviar is said to pall if you encounter it on a daily basis), what clothes are—and frankly have been from their terrible beginning—mistakes. Then, weed. Weed, if necessary, with a machete, and with the vision of a sparse, orderly closet in mind, form a few general ideas of what new looks will pull your clothes life together. Then, and not a moment sooner, it's time to think of satisfying that clothes-crave—for some possibilities with substance, see the pages of this issue.



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# WHO TRAVELS WITH WHAT:

## the luggage habits of 16 famous travellers

"Nothing very funny ever happens to a violin case," said Jack Benny, but something very funny has happened to Cole Porter's suitcase. In fact, most of the luggage pieces photographed here have had amusing, sometimes risky encounters all over the world—Leonard Bernstein's taxi trunk, Marlene Dietrich's suitcase, Art Buchwald's briefcase, Mrs. Norman Winston's wig box, John Gunther's typewriter case. Some could make anyone's travelling life a success without trying; others are more specialized—Mrs. James Van Alen's handsome gun case, the tack trunk of the U. S. Equestrian Team's captain, William Steinkraus, or Licia Albanese's wig box.

In the not-everybody's category is Benny Goodman's clarinet case, which looks more like the property of a Wall Street broker than that of a jazz musician—a small black grained leather case that might *(Continued on page 180)*

COLE PORTER'S brown canvas suitcase edged in tan leather. ART BUCHWALD'S campaign briefcase with Kennedy sticker. MRS. HERBERT WESTON'S Yorkshire terrier, Freddy, flew from England in this box. MRS. JAMES VAN ALEN'S gun case, her brown and gold Vuitton bag, both with yellow initials, V imposed on A. BARON NICOLAS DE GUNZBURG'S trim tan leather portable bar. MARLENE DIETRICH'S grey-blue canvas suitcase, blooming with baggage seals. MRS. JOAN MORSE'S suitcase of tiger she bagged herself. BENNY GOODMAN'S small black clarinet case. MARCHESA ALESSANDRO DI MONTEZEMOLO'S black "doctor's bag." MRS. NORMAN K. WINSTON'S red canvas wig box. MRS. HENRY FONDA'S pin-striped throw away suitcase. LEONARD BERNSTEIN'S handsome leather taxi trunk. WILLIAM STEINKRAUS —the big blue tack trunk he uses when riding for the U.S. Equestrian Team. JOHN GUNTHER'S khaki typewriter case and leather briefcase. LICIA ALBANESE'S special Japanese-wood wig box, this page, at far left. JACK BENNY'S alligator double violin case, this page, left.

PENN



# How many clothes add up to a wardrobe?



Fewer than you think. . . . The idea of having to own, and maintain, lots and lots of clothes is just about as dated as Fu Manchu or the twelve-course dinner. Or—and this brings us to a major point—the idea that travel clothes are different from other clothes. For a desert safari by camelback or Jeep you will certainly want to make rather special clothes provisions, but a jet flight to almost anywhere demands nothing beyond the clothes you wear with pleasure most months of the year at home. Here and on the next eight pages are nine looks that add up to a working wardrobe in any temperate-weather city—San Francisco, New York, Stockholm, Rome, Lima, Paris, Damascus in April, Istanbul all the year long. Which doesn't mean that you have to resist the charm of one of the miniature furs on pages 128-131. Simply that the looks added up here will see almost any woman through all the usual situations, and—even more important—they can be counted on to work for her, not against her.

Secret fashion weapon—the grey flannel suit, left, looking suddenly new with a pink linen blouse, licorice-brown gloves and beads. All those good grey words are still true of a flannel suit like this—wearable, travel-apt, and generally a steadfast friend to woman, but there's new chic, too, in the curve of the jacket, the twirly skirt. Suit, of wool flannel with Moygashel linen blouse, by Bardley, about $100; Kislav gloves. Both: Best & Co. Suit, also Hudson's; Harold's; Roos-Atkins. Lipstick: Dana's Singapore. Ottoman casque by Mr. John.

PENN





More on the idea of a wardrobe with physical fitness—a suit and a coat, both with an excellence-rating in good looks, and team spirit about working well with the other clothes here. Suit of beige wool jersey, left, the long jacket roped and tied in leather. This, paisleyed by a silk scarf and beret. Suit by Ben Zuckerman. Saks Fifth Avenue; Julius Garfinckel; Halle Bros.; Dayton's. Gloves by Grandoe. Gucci handbag. Scarf and hat: Mr. John.

Reversible coat, right, that's full, easy, and wonderfully gregarious about suits or dresses. Of wool-and-Orlon; one side is curry colour, the other ivory white. (Either way, we like the thought of it over the suit at left, or the navy-blue dress on page 114.) By Bickler of London; about $90. Kislav gloves. Both, at Best & Co.; I. Magnin.

Looks that add up



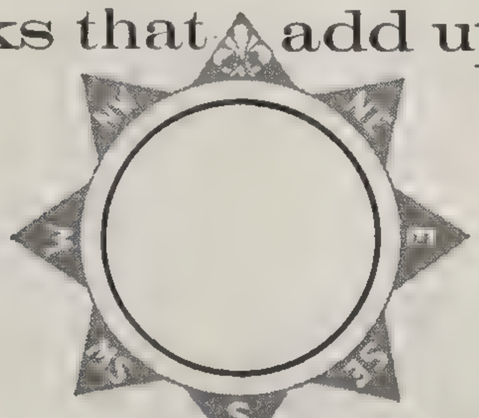
to a wardrobe

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That baseball dazzler, the double play, can work for wardrobes—as it's doing here. The coat and dress are designed as a costume—yet either one is capable of brilliant teamwork with other clothes. The coat (left, with dress): grey wool jersey (Jasco fabric), sash-belted. The dress (right): two-piece, of beige Moygashel linen. The sleeveless, belted overblouse top can also be worn with a skirt of the coat material. Coat, dress, and skirt all by Adele Simpson, from a collection evoked by her recent trip to Peru—mainly in earth colours, marvellously simple shapes, as if swept by the clean, high Andean air. At Lord & Taylor; Hutzler's; Rich's; Joseph Magnin. White straw Cuzco hat by Irene of New York. Natural straw hat: Mr. John.

Looks that add up



to a wardrobe

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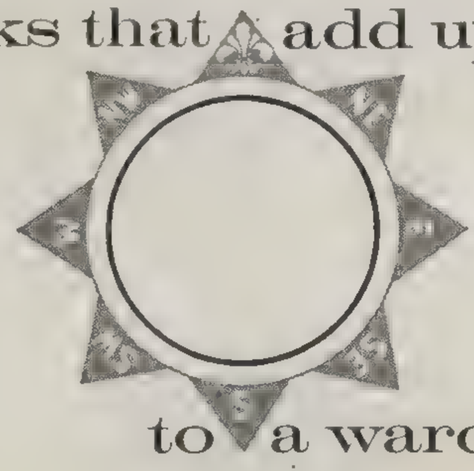




Late-day suit the ruffled way—one of the smoothest ruffles, by that way, to spill over an afternoon-into-evening look (left), with black and white fashion clarity, belted in black patent leather. Costume by Abe Schrader, blouse of Avisco rayon crêpe, suit of silk and cotton, about $70. Rhinestone fringed night-look earrings by Brania. Both at Bloomingdale's. Suit, also Gus Mayer; Al Rosenthal. Coiffures, both pages, by Ruel of Coiffures Americana.

Evening chic the long way—bare and dashingly stated in silk crêpe print (right); white daisies, blue-centred, on a black field. A worldly traveller, it could take its long way, leisurely, around the world. Halter-necked dress by Townley, about $135. Earrings with long rhinestone pendulums; both, Saks Fifth Avenue. Dress: Hutzler's; Neiman-Marcus. Grandoe kidskin gloves.

## Looks that add up



## to a wardrobe

PENN





A spare, easy dress, left, in navy-blue wool jersey to wear—well, practically everywhere; say Easter in Sicily or Paris in June. This, an all-day look with a set-away neckline that—next to inches—is the best asset a throat can have. Bow-tie belt of white kidskin. By Eric Lund of Jasco jersey, about $125. Henri Bendel; Montaldo's; Joseph Magnin. White hat by Mr. John.

Ruffles make a running commentary on the Wardrobe's late-day dress, right. Of black crêpe, with a neckline that just clears the collarbone; skirt framed in ruffles. By Robert Morton in crêpe of Celanese acetate and rayon, about $90. At Lord & Taylor; Hudson's; Frost Bros.

Looks that add up

to a wardrobe

PENN



Colonel John H.

# GLENN

junior

In his silver space suit, the armour of the middle of the twentieth century, Colonel Glenn on February 20, 1962, crossed the soundless barrier between the past and the future, the familiar and the uncharted, and returned in four hours and fifty-six minutes to say later in his flat, easy, poised, Standard American voice to television audiences: "I know I still get a real-hard-to-define feeling down inside when the flag goes by —and I know all of you do, too." In Colonel Glenn's mind there circulate two companionable streams, spiritual and common-sense. As he orbited the world he needed both, one to help get him off the earth, the other to keep him off. When six small hydrogen peroxide jets failed, he switched from automatic to hand steering, in fact for half the trip he guided the capsule—a feat of flexibility, concentration, and mental dexterity. Although some thirty-five thousand technicians and scientists had worked to perfect the capsule, alone he took the risk, a small word for so enormous an achievement. In Colonel Glenn's forty-first year the world fell in love with him, and the United States felt like itself, again.

COLONEL GLENN DRAWN
ESPECIALLY FOR VOGUE
BY FELIKS TOPOLSKI.



# PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . The way the Far East takes on Western thoughts and manners: the spread of the English language, the Italian Vespas rigged as rickshaws in Bangkok, the flow of French fashions and French paintings in Hong Kong, the Japanese coffee shops all over the islands playing Beethoven records, the American astronauts as heroes. . . . The girls in New Delhi in rippling saris, now designed with abstract borders that look like Soulages paintings. . . . The lift of Jackie Cain singing "You Smell So Good" on the jazzed Columbia record, *Double Take*, with her clever husband playing the piano with a slight but fast cradle-rock. . . . The hard, curving rhythms of voices and gestures, often brilliant, of the cast in the off-Broadway play, *Moon on a Rainbow Shawl*, by Errol John. . . . The interminable placidity of the Old Vic company reciting *Saint Joan*. . . . The stimulation of the paintings by Jean Dubuffet, now at The Museum of Modern Art before going on tour to Chicago and Los Angeles; these paintings that have no more shock left in them than one gets from a carpet on a cold day have still managed to shock some middle-aged critics.

PEOPLE ARE TALKING ABOUT . . . The pasha comforts of Beirut's flashy new hotel, the Phoenicia Intercontinental, fourteen pink storeys designed by Edward Stone—with white lace balconies overlooking the Mediterranean, the snow-tipped mountains, and the ochre city of Beirut; there, the princes of Saudi Arabia take five-room apartments, and King Ibn Saud an entire floor of forty rooms. . . . The new Greenwich Village boutique, Papier-Malcé, which has such imported pleasures as paper replicas of real German castles, assembled like dolls' houses. . . . The cook's tour of history, *Cooks, Gluttons & Gourmets* by Betty Wason, who has appended rare but doable-now recipes to her exploration of storied cooks; when the cook brought a simple meal to Lucullus because he was alone, Lucullus said, "That's when you must take special pains. Today Lucullus is host to Lucullus."

PEOPLE ARE TALKING ABOUT . . . The scratchy fineness and perfection of detail in Katherine Anne Porter's new novel, *Ship of Fools*, a title taken from the mediaeval image of the world on its journey to eternity, the action all among the passengers on a German ship between Veracruz and Bremerhaven in the late summer of 1931, none of them likable, each part of a dispassionate mosaic of human venality. . . . The static unimaginativeness of *The Connection*, a movie made in New York with most of the cast from the shambling, compulsive, hypnotic off-Broadway production, proof that what makes good theatre does not necessarily make good movies. . . . The hilarious mincemeat made of pitch, harmony, and beat on the recording *Jonathan and Darlene Edwards in Paris*, a new spoof of amateur party performers by Paul Weston and Jo Stafford, who, with his hopelessly muddled piano arrangements and her quavering but undaunted voice, play at songs that come out more gall than Gallic.

PEOPLE ARE TALKING ABOUT . . . The mixed New York grill of Italian opera, sung well and briefly, and Northern Italian food, prepared well and simply, at the Second Avenue restaurant, In Boboli. . . . The lovely climb through the leafy genealogical tree of *The Rothschilds*, by Frederic Morton who has a true feeling for gossip, Society, and money. . . . The prettiness of the Golden Head Beach Hotel at Oracabessa, Jamaica, where the guests are lazy but the service is not, where unlike most tropical places the food is good and not too native, where the steel bands do not play steadily, and where the air-conditioned cottages with their porches look over not only a reef but a grey-green river.

FRANCO CORELLI, a handsome, tall man with enough flinty temperament for three tenors has a voice that has been called one of the greatest of his generation. It spans two and a half octaves. Now that his season at the Metropolitan Opera in New York has ended—he will return in October for the opening night to sing in *Andrea Chenier*—Corelli has gone back to Europe for an intensive schedule to include singing at La Scala in Milan, at the Paris Opera, and Salzburg, with a stop in London for recordings and another in West Germany for a movie. To keep his schedule he prefers to rush from country to country in one of his four fast cars, living up to some interior picture of himself, a life of Italian bounce. Before every performance Madame Corelli photographs her husband in costume and make-up, using several of their ten cameras. (He has a repertory of thirty operas.) Beyond the usual reasons for career happiness, Corelli has three special ones. When Rudolf Bing, general manager of the Metropolitan, first heard the Corelli tenor, he said, "wonderful." When President Kennedy heard him sing, he said, "wonderful." When the American critics heard him, they said, "wonderful." It is gratifying.



Chabuca Granda, the most famous song writer of Peru, sings her tender waltzes about cinnamon flowers, *caballeros*, and the stallions that came first with the conquistadors. Her audience in the amber desert fields outside Lima: stone-still Indian children; in the background, the 1961 champion hackney, the live reminder of the conquistadors' breed. *Opposite*: The capital, from a B.O.A.C. jet banked before landing at Callao Airport, nine miles from Lima; in the distance, the houses, the freeways, the turbulent Rimac River, as khaki-coloured as the roofs. More about Lima, page 87

# LIMA: Peru's sweep of city



JÉRÔME DUCROT





# PERU'S First Lady
## Madame Clorinda Malaga de Prado

The wife of the President of Peru is small, camellia-pale, and one of the most elegant women of the world. Although she looks completely serene, completely unhurried, she is, in truth, so energetic that she begins her day's correspondence and telephoning at seven in the morning. As President and founder of the welfare organization, Movimiento Asistencial Peruano, she visits hospitals, orphanages, agencies for blind children; in January, when a speeding avalanche wrecked Andean villages, Madame Prado flew to the disaster area. As First Lady, she receives committees of women daily and entertains state visitors—among them, recently, the Duke of Edinburgh who visited Peru on his swing through South America. (Besides Spanish, the language of Peru, she speaks fluid English and French.) At dinner parties, she herself arranges the seating of her guests—within the frame of protocol—to match their interests with their dinner partners. In the wing of the Palace at Lima, where the President and his wife live, cool with patios and quietly clicking fountains, there are enormous bouquets of white flowers, often tall tuberoses and long-stemmed white roses whose stabbing scent, trailing out beyond the great entrance door to the foot of the curving marble steps in the courtyard, greets the guests.

Madame Prado's fashion presence begins with an exquisite tidiness, added to certain built-in advantages: a natural, rounded slenderness (not the result of dieting, since she doesn't), intent, green-blue eyes, a pretty, long neck, beautiful hands, and small feet. Her delicate, slim figure and distinguished carriage create an impression of more height than her actual five feet two inches. Here, in these photographs taken especially for Vogue, Madame Prado wears clothes designed for her by Adele Simpson.

This page, upper left: With the Father Superior, Madame Prado visited the children's new orthopaedic hospital, San Juan de Dios, one among her many interests. (Her white bolero suit is of silk and worsted; the chiffon blouse printed in shades of blue, and sashed with a soft loopy bow at the waist.)

Lower left and opposite: At a Palace dinner in February, Madame Prado wore this evening dress in clear turquoise-blue silk; the tulle jacket covered with beading is in the bright colours worn by the women of Cuzco—green, pink, yellow, blue. Personal additions: diamond brooch, earrings, diamond-paved bracelet, and, instead of an evening purse, a gold, curved *minaudière*. Note: afternoons, Madame Prado often carries a silver *minaudière*.

JÉRÔME DUCROT



# THE WIT OF SAINTS

## Their proof of joy, their hilarity, their parting shots

BY PHYLLIS McGINLEY

EDITOR'S NOTE: *Almost everyone can quote a line or two of Phyllis McGinley's verse, aware of it or not: her sharp-edged rhymes (collected most recently by Viking, in* Times Three*) have, like some of Dorothy Parker's, a truth that makes them seem Anonymous. Now, she is on a saint-watching project, probably to become a book; one of her pieces about saints appeared in January 15 Vogue, 1961, when she wrote, "Now, in my sensible or declining years, I would give anything (except my comforts, my customs, and my sins) to be a saint. . . . And if I can not learn how to fly like them or sing like them, I can learn a little of their ways. . . . I hope it will at length give me a little grace." Here, she has collected some examples of their holy wit.*

Saint-watching is a delightful occupation but it has its hazards like any other pastime. The worst is having to cut one's way through jungles of dull biography in order to see the quarry plain. Pre-Renaissance artists who had never studied anatomy used to paint their subjects as if they were quite boneless under the bright clothes. Pious writers have been in the habit of doing the same thing to saints, drawing them all soul and no body. They pose them in plaster attitudes, hands forever uplifted, eyes cast down. They wreathe them with miracles, adorn them with martyrdoms and austerities; but forget that what a reader wants is not a picture, but a motion picture. The stir of life is missing, and so is the sound of a natural voice—the sigh of failure, the murmur of discontent, the ripple of human laughter. Most of all one misses the laughter.

Yet I am certain it is there. The dedicated watcher, if he listens long enough, can hear it all about him, a delicate tintinnabulation of joyousness as old as sainthood. In forests of virtue the very branches quiver with gentle hilarity. And staring, one sees the saints shake off their carven poses and begin to move merrily like men and women. Ignatius Loyola flings up his arms, clicks his heels, and breaks into the Basque national dance to cheer his guest, the melancholy Ortiz. The Poor Clares warble through cloister halls. Francis of Assisi, carried away with pure happiness, tosses a stick over one shoulder, draws another stick like a bow across his imaginary violin, and so accompanied, carols "songs in the French tongue."

I have read somewhere that during the process of canonization, the Catholic Church demands proof of joy in the candidate, and although I have not been able to track down chapter and verse, I like the suggestion that dourness is not a haloed attribute. It is a pity hagiographers have not kept it more in mind.

The one kind of wit they are willing to grant their saints is the parting shot, as if good temper were admissible only on one's deathbed. I collect such mots gladly, since deathbed jokes are better than no jokes at all. I admire the ladylike nonchalance of Mary Mazzarello who bantered with the priest giving her the last rites. When he had finished anointing her she looked up and said tartly, "Well, that's my passport. I expect I can leave any time, now."

I find it debonair of John Berchman to mock the doctor's prescription for his illness. And indeed it does sound odd to modern ears since it consisted of bathing the patient's forehead with vintage wine.

"A good thing I haven't long to live!" John muttered. "I can't afford such an expensive disease."

(Oscar Wilde said it better when he made his famous last quip, "I am dying as I lived, beyond my means." But John had not spent a lifetime studying the art of repartee.)

And there is always the raillery of Sir Thomas More to add to an anthology of last words. More, "the most virtuous fellow in England," was a good family man, a good friend to Erasmus and all the wits of his day, and "the king's good servant but God's, first." (It was the final reservation that lost him his head.) He managed to be gay even to the executioner.

"Assist me up, if you please," he said with as much aplomb as if he were still in his own drawing room. "Coming down I can shift for myself."

Surely saints who can respond to death in such fashion must also have owned gaiety in their lives. It takes patience to chip away the plaster and release the merry human being,

but it can be done. There is, for instance, Paschal Baylon, praised chiefly for his mortifications, at whom we can peek when he is being mirthful as a child with a kite. There he capers in the dining room where he is supposed to be laying the table—innocently dancing like another Juggler of Notre Dame, jigging for joy before the Virgin's statue.

And now and then one comes across a character so ebullient that it can not be stifled by the dreariest historian. Teresa of Avila, irrepressible as a volcano, unsinkable as balsa wood, never fitted for a moment into a pious straitjacket.

"From silly devotions and sour-faced saints, good Lord deliver us!" she protested. And the salt of wit flavours her every action. Besides, she wrote letters endlessly, so her true voice comes through; praising, admonishing, or encouraging, but always with humour. We have her own description of another saint who was her right hand in reforming the Carmelite Order grown so lax and luxurious in Spain—the great John of the Cross. John was a tiny man, not five feet tall. Teresa valued him from the beginning when he became second of the two friars who rushed to her side when she was starting her difficult work. But she couldn't resist making fun of his size.

"Isn't it splendid?" she wrote to a friend. "With John here, we now have a monk and a half."

Teresa could not live with pomposity. Self-importance was a balloon she pricked whenever she saw it bobbing along. I relish her advice to a young nun who came to her with tales of exaggerated temptation and who boasted of being a great sinner.

"Now, Sister," Teresa said deflatingly, "Remember none of us is perfect. Just make sure those sins of yours don't turn into bad habits."

Literary pomposity annoyed her as much as any other kind. After reading some fatuous religious essay by a certain Señor Salcedo, she commented, "The man never stops repeating 'As Saint Paul says,' 'As the Holy Spirit says,' and then he ends by regretting that he has written nothing but nonsense. I am going to denounce him to the Inquisition."

The Inquisition was always a cloud on her horizon. Only superb tact kept her from actually falling into its bad graces. Ignatius was not so lucky and became its frequent scapegoat. He was once arrested for street-preaching and the solemnest of the Inquisitors was sent to examine him.

"You are accused of teaching novelties," said the Father. "What have you to say for yourself?"

"My Lord," answered Ignatius smoothly, "I should not have thought it had been any novelty to speak of Christ to Christians."

The Basques have a reputation for being taciturn, dry as Vermonters, and Ignatius was a Basque. So he could send Francis Xavier off to India—and Francis was the dearest of his disciples as he was the hardest to win—with no more show of emotion than a handclasp. But he had his own kind of humour and approved of happiness. Like John of Saxony, the good Dominican who said to the novices he found giggling in the seminary, "Keep on laughing, youngsters; it's the way you escape from the Devil," Ignatius commended *his* seminarians for gaiety. "Laugh and grow strong," he told them; and he advised sports as well as lessons for them, quite an innovation at a time when students at the Paris colleges were accustomed to rising at five in the morning, studying until nine before they so much as took breakfast, and going on with their books until candles guttered in the evening.

The Ignatian recreation seems to have been billiards and one finds him playing once for a wager. A gentleman who was half thinking of turning Jesuit but balked at trying the Spiritual Exercises which were the first step on the journey, dined with him one day. After dinner Ignatius challenged him to a game.

"If I lose, I shall become your servant for a month. If I win, you'll take a month for the Exercises."

One is glad to report that the saint beat his friend roundly.

He also enjoyed chess, as did Charles Borromeo. The latter was once criticized for the pleasure he took in his skill.

"And what would you do if you were playing away and the end of the world suddenly arrived?"

"Keep on playing chess," said Borromeo.

The steely Charles was rather an intimidating character and it is not usual to see him in so light a mood. But then he lived in a dark time, almost as dark as ours. The Reformation had split the world apart. Borromeo had not only to repair its ravages in Italy but to try to root out its causes by reforming his own clergy. It did not leave him much time for games.

An occasional saint was so jocular that even the Reformation could not dim his good cheer. The most renowned of these was Philip Neri who along with Borromeo, Pius Fifth, and Loyola, stands as one of the four pillars shouldering the sky when it seemed to be crashing over Europe. By eloquence and personal example they managed to rebuild, reinforce, and shore up religion's foundations, eaten away by corruption.

It's odd about Philip, though. He was so virtuous that the world sanctified him in his lifetime and so genial that the two books he valued most were a New Testament and a volume of jokes and riddles. The *Lives* insist he was a wit. But his biographers seem to have strained out the witticisms and left us only his strange capers. His jokes seem practical jokes, his liveliness mere antics like shaving half his beard and pretending to be tipsy by way of scotching rumors of his holiness. Still, we do know he was the least sour of men and believed like Ludovic Pavone (born delightfully on April Fool's Day) that "Rigorism keeps heaven empty."

"I will have no sadness in my house," he told the young men who flocked to his Oratory. And he was tirelessly kind to penitents.

"Don't be forever dwelling on your sins," he advised them. "Leave a little something for the angels."

Leaving something for angels is one point on which he might have agreed with his mighty opponent, Martin Luther. Master Martin's close friend was Philip Melancthon, author of the *Augsburg Confessions*. Philip was a cool man where Luther was fervid, a scholar as opposed to a doer, and he continued to live like a monk even after he had joined the German Reformation and left off wearing the tonsure. One day Luther lost patience with Melancthon's virtuous reserve.

"For heaven's sake," he roared, "why don't you go out and sin a little? God deserves to have *something* to forgive you for!"

Humour in reformers always seems to me the dearest of qualities and not common enough to this day. They tell us that Don John Bosco is celebrated for it, but he is like Philip in having had the essential juice somehow squeezed out of him by historians. He, too, was patron to delinquent boys and, three hundred years after *(Continued on page 175)*



GLADYS COLLINS

# THE CLEOPATRA COMPLEX

PENN

WHATEVER SHORTCOMINGS CLEOPATRA MAY HAVE HAD, THE FASCINATION SHE EXERTED WAS OBVIOUSLY OF A MATCHLESS ORDER. CAESAR RISKED ROME FOR IT; MARC ANTONY, HIS LIFE; 20TH CENTURY FOX, A COOL TWENTY-NINE MILLION AT LAST PRESS RELEASE. AND NOW—IN AN IRRESISTIBLE WAVE OF SIDELONG EYES AND RIDDLE-PINK LIPS—IT'S EVIDENT THAT THE CLEOPATRA COMPLEX HAS GRIPPED AGAIN: AS DEMONSTRATED RIGHT, IT'S THE NEWEST ALLURE A WOMAN'S FACE COULD WEAR. AND REVLON, ONE OF THE MOST CONSCIENTIOUS OF CURRENT NILE-ISTS, HAS RUN A PRACTISED EYE OVER THE NEO-CLEO SITUATION, AND COME UP WITH A DELIGHTFULLY SIMPLE SET OF WEARING RULES AND PARAPHERNALIA. NEARLY EVERYTHING THAT GOES INTO THE LOOK GOES INTO A TIDY LITTLE PACKAGE THAT THEY'VE NAMED SPHINX EYES KIT, AND EVERYTHING YOU'LL NEED TO KNOW ABOUT IT IS ON PAGE 178. ANOTHER THING TO KNOW: IN DEFERENCE TO EYES THAT ARE NOW EXTRAORDINARILY LARGE AND ELONGATED, THE LIPSTICK INDICATED IS A FAIRLY LIGHT ONE. REVLON HASN'T INCLUDED IT IN THEIR KIT, BUT THEY HAVE THE ANSWER JUST THE SAME: A SUNNY NEW PINK CALLED SPHINX PINK. MORE EGYPTOLOGY: THE LOOK OF HAIR SWEPT CLEANLY, FULLY BACK FROM THE BROW (THE REVLON SALON DEVISED THIS VERSION); THE STASH OF BEADS, WHICH HAPPENS TO BE BROWN AND WHITE—AND THAT HAPPENS TO BE THE MOST POTENT WORD (WELL, TWO WORDS) THAT YOU'RE LIKELY TO HEAR ABOUT COLOUR THIS SUMMER. MAKE-UP; RICHELIEU BEADS; MEYERS MAKE GLOVES: BONWIT TELLER; HUTZLER'S; DAYTON'S. THE PICTURE ABOVE, BY GLADYS COLLINS, IS OF A WEDJAT EYE, TYPICAL OF EGYPTIAN FUNERAL ART CIRCA TWO-THOUSAND B.C. THE FALCON'S HEAD WAS ADDED BENEATH AS AN AMULET. THIS PHOTOGRAPHED AT NEW YORK'S METROPOLITAN MUSEUM OF ART.





# FURS FOR WHEN THE AIR'S CONDITIONED

Thoughts in fur, here, that apply to the other weather of spring and summer when icicle-decorated restaurants and theatres call for a dazzling little wrap to wear over chiffon, silk, linen, even cotton. *Left:* For evenings when Frost is more truth than poetry, a short cardigan of "Jasmine," Emba natural white mutation mink, bound in heavy gold braid. Here, it wraps over a short dress of beige silk chiffon. Cardigan by Ritter Bros.; also at Nan Duskin; Bullock's-Wilshire; Holt Renfrew of Canada. Dress by Talmack; $200 at Henri Bendel. Jewellery from Van Cleef & Arpels. Coiffure by Adrian of Antoine Salon. *Right:* Cowboy influence that could go back where it started—to the movies (where any picture is fairly chilling in summer). This, a triangle of black-dyed Russian broadtail lamb; at Gunther Jaeckel. Suit by Frechtel, of brown rayon tweed; about $125 at Bonwit Teller; I. Magnin. Hair brightness: Instant Radiance, by Coty. Pictures, both pages: Lefebre Gallery.



KAREN RADKAI



**MORE FURS FOR WHEN THE AIR'S CONDITIONED**—Further restaurant-size furs, to de-chill the indoors of summer. *Left:* Brilliant lily-gilding to wear any evening over a dark dinner dress—a kerchief-point of African cheetah, spot-covered with twinkling paillettes. By Fredrica; at Rich's; Halle Bros.; Hudson's. *Right:* Cape-shaped mink that hugs the shoulders, hooks at back (as here), or front. By J.Weinig, of "Autumn Haze," Emba natural brown mutation mink. At Montaldo's; I. Magnin. Bracelet by Coro.



KAREN RADKAI

# TRAVEL MYTHS EXPLODED

Fallacies that lie at the heart of some of the infallibles: British food, hotel reservations, Latin men, ready cash.

**Myth** . . . Avoid cliché places where other travellers go.
**Explosion** . . . Most cliché places have become clichés because they are beautiful, interesting, and historic. The temples at Baalbek, Angkor, Persepolis, and Chichén Itzá have lustre in spite of the other travellers who go there. On-the-beaten-track beauties—the Taj Mahal, Chartres, the Piero della Francesca frescoes at Arezzo, the Acropolis of Athens—should be seen even in a tourist pack if there is no other way. Lunching in Iran at the Hotel Isfahan, for instance, is pleasant partly because of the Japanese, American, French, and Austrian travellers all oddly assembled on a given day in the heart of this country to see the blue-domed mosque of Masjid Shah and the seventeenth-century palace of Shah Abbas overlooking the great square.

**Myth** . . . Around the world in one month is tiring.
**Explosion** . . . Actually it is recharging, if you start with a day flight and allow a few days in each place. Apart from the two ocean hops, jet flights are short. Change of scene and air refreshes, especially in winter—the dry cold of Tehran after the Mediterranean balm of Beirut, the flat, hot sun of Bangkok and Phnom Penh before the crispness of Kyoto.

**Myth** . . . Buy special travel clothes.
**Explosion** . . . Take your best clothes, naturally the ones that travel well and those in which you feel most comfortable. People, with letters of introduction, who will be entertained along the way, need clothes chosen as much for their chic as for packability. Chiffon, knitted silk, jersey, and light woollens all fold, and unfold, easily, double for both cool and warm weather. Cotton, however, takes best to sticky equatorial climates where things must be washed, as dry cleaning is often chancy.

**Myth** . . . Hotel reservations are always honoured.
**Explosion** . . . Unhappily, not always, even in first-class hotels. Sometimes the reserved rooms have still unmade beds.
*Note:* a call to the manager somehow instantly produces a fresh room.

**Myth** . . . Travellers will be affected by strange food and water.
**Explosion** . . . A few precautionary pills and special prescriptions should be taken along, but the world appears to be peppered with good hotels, air-cooled, where bottled water is served, and raw food carefully washed. In case of illness reliable doctors, many of them American trained, can be found almost anywhere. *Note:* This assumes that all the necessary shots have been taken.

**Myth** . . . Stock up on Kleenex, toothpaste, shaving cream, et cetera.
**Explosion** . . . Standard American products are now everywhere; the bazaars of Delhi and Fez stock pharmaceuticals. *Note:* Take mosquito repellent, hair spray, and packets of liquid soap.

**Myth** . . . Old-world charm in hotels is more charming than fresh, new hotels.
**Explosion** . . . True, for instance, if the hotel is the Meurice in Paris, or Claridge's in London, or the Ritz in Madrid, but old-world charm can become pretty derelict with squeaky bedsprings, singing plumbing, and dusty carpets. Bright new hotels are often more comfortable, even if flashy; things do work.

**Myth** . . . Plane travel results in gravity edema—your ankles swell.
**Explosion** . . . If you rest your feet on cushions or your bag, ankles won't swell.

**Myth** . . . American customs officials are invariably rude, heavy-handed, and tough.
**Explosion** . . . If the traveller starts with a chip on his shoulder, it is apt to get knocked off by the customs inspector. But usually customs men are efficient, and genial.

**Myth** . . . France is more expensive than any other European country.
**Explosion** . . . Paris and the Côte d'Azur are expensive, France as a whole is not. In fact, motoring through the provinces of France, steered by the red Michelin Guide, the traveller probably gets the best possible food buy in the world.

**Myth** . . . To speak a few words of the local language is flattering.
**Explosion** . . . Except for "please" and "thank-you," better try for English unless you are fluent in a language. A phrase book might work with a taxi driver, but people generally loathe having their language mangled, especially the French.

**Myth** . . . Latin men always try to pick up American girls.
**Explosion** . . . A passing remark to an attractive woman is, in Latin countries, a compliment, merely to be heard, not to be answered. In Spain, it is called a *piropo.*

**Myth** . . . Americans lose touch with American news.
**Explosion** . . . Planes have American magazines and newspapers. Newsstands almost everywhere in the world sell *Time, Newsweek,* and, a little late, *The New York Times.* In addition, many capital cities have their own English-language newspaper—at the Imperial Hotel in Tokyo, one comes with the breakfast tray.

**Myth** . . . In Italy, always book a room with a view.
**Explosion** . . . The Italian boot from tip to hip roars with unmufflered sports cars, Seicenti Fiats, Vespas, and Moto Guzzi. Forsake the view for a room at the back—and sleep.

**Myth** . . . The Mediterranean is warm and sunny in winter.
**Explosion** . . . Between the months of November and March, the European side of the Mediterranean can be dank, windy, and often rainy, but the North African side is sunny and warm.

**Myth** . . . American breakfasts exist only in America.
**Explosion** . . . Orange juice, eggs, toast, and American coffee is now an international formula—if you want it. Russia excepted. Coffee cranks, however, might pack their special instant, such as Medaglia d'Oro or Nescafé. (Hotels might hopefully list a variety of coffees: Italian, Turkish, Brazilian, and American.)

**Myth** . . . Countries, undiscovered by travellers, are inexpensive.
**Explosion** . . . Tourist-oriented countries have hotels ranging from luxe to youth hostels, whereas in offbeat places like Abidjan and Ouagadougou, for instance, good hotels are scarce and prices are double those of Paris or New York.

**Myth** . . . Air travellers are limited to a luggage weight of sixty pounds first class, or forty-four pounds economy for an entire trip.
**Explosion** . . . In flight, yes. Experienced travellers, however, send additional luggage ahead by air freight at half the price of overweight charges, and have purchases mailed home.

**Myth** . . . Every hairdresser, barring Alexandre of Paris, is inexpert by your own standard.
**Explosion** . . . Top hairdressers work everywhere, and every good hotel has one or a list at hand. In Bangkok, for example, at Anna's the shampoo is done from a white contour couch and includes a half-hour head massage. Shampoo, set, manicure, and pedicure: three dollars. *Note:* Take your own supply of hair tint.

**Myth** . . . Everything in Hong Kong is a giveaway.
**Explosion** . . . Not anymore. Good addresses are essential, especially for tailoring, jewellery, and antiques. Allow a good three days for things to be made: men's suits, about $60; women's, about $75. Table linens and jade are great buys. Jewellery settings are dull, but precious stones are beautiful. Pearls are the same price as in Japan. The giveaway in Hong Kong: its peerless beauty, wit, and charm.

**Myth** . . . Haggling is expected.
**Explosion** . . . In Europe, haggling is out, prices are standard. In the bazaars of Morocco, the Middle East, and Asia, however, polite haggling is in.

**Myth** . . . South American capitals are resorts.
**Explosion** . . . Because their summer is our winter and vice versa does not mean resort clothes. Town clothes, furs in winter, often black tie for evening; South American cities are full dress all-year-round.

**Myth** . . . Everything in West Germany is fast and efficient.
**Explosion** . . . West Germans may be efficient, but restaurant service can be snailed to a good three hours.

**Myth** . . . British food is inedible.
**Explosion** . . . Oysters, Dover sole, good joints, fresh strawberries—inedible?

**Myth** . . . Don't take ready cash on trips.
**Explosion** . . . Travellers cheques in solid sums negotiate well for hotel bills and important purchases, but a hundred dollars in one dollar bills, and another hundred in fives and tens solves the small purchase problem and avoids too much change in another currency.

**Myth** . . . Out-of-season travel is better than in-season.
**Explosion** . . . If places are seasonal it is probably because the skin-diving, water-skiing, and sun-basking are best at a given time of year. Claustrophobics can skirt crowds by going one month before, or one month after, the season. That is off-season, but not completely out-of-season.

**Myth** . . . All red wines should be served at room temperature, or *chambré.*
**Explosion** . . . Beaujolais, though a red wine, is, in France, served freshly cooled.

**Myth** . . . The sea air on the big ships is invigorating.
**Explosion** . . . It is, if you can find it. New ocean-going ships are as hermetically sealed as the Union Carbide Building. The horizon is seen from a picture window in the bar, from a glass-enclosed promenade deck, or from an air-conditioned stateroom. Those who want sea air must go out of their way to get it.

**Myth** . . . Faraway places and the people who live in them are all exotic.
**Explosion** . . . The universal resemblance of the young is astonishing. The students of Washington, Madrid, Paris, Istanbul, Bangkok, and Tokyo all dress the same way. The boys with tight trousers, rather long hair, short jackets and pointed shoes; the girls with short skirts, pneumatic hair-dos, pencilled eyes. Baghdad is beginning to look like Des Moines; Bangkok's witty, upturned temple roofs gleam above grey, low-slung buildings; Tokyo, except for calligraphic neon signs, looks like a super-sized boom town. Happily, the jewel towns such as Kyoto, Siena, Xauen, Isfahan, and Toledo remain untouched.

**Myth** . . . American highways are clearly marked.
**Explosion** . . . For travellers unfamiliar with a section of the country, highway, thruway, and turnpike markings create panic at the turn-off approach. Missing an exit means miles in the wrong direction; turning off too soon means a maddening labyrinth to refind the highway.









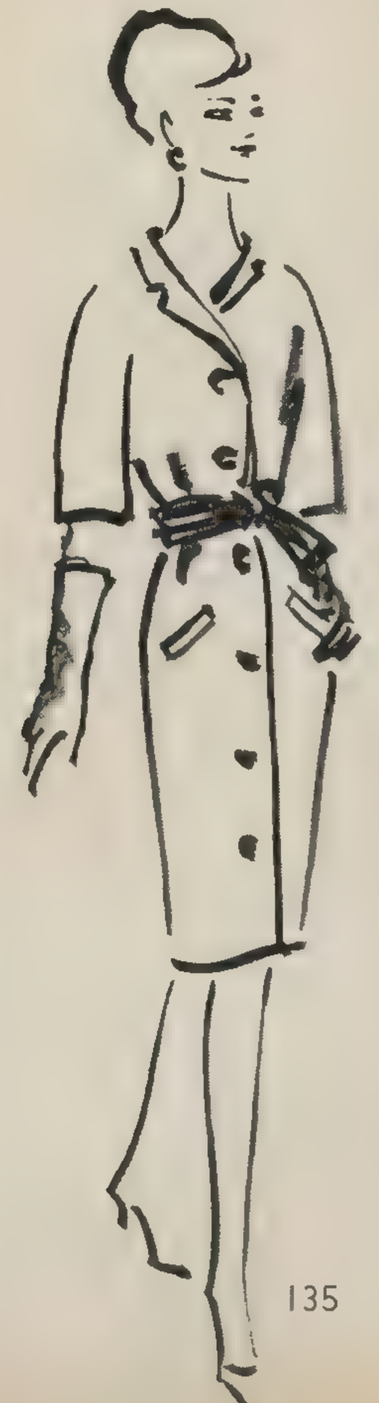
Whatever it takes to hold vast numbers of women in the palm of your hand year after year, Balenciaga has it—to a degree that politicians and matinée idols might study with profit. Not that his clothes are particularly easy to wear; on the contrary, they could hardly be more demanding—of elegance, wit, real clothes-authority. Nor do they bristle with news; the changes he makes each season are usually just significant enough to make it dazzlingly clear that a woman in a this-year Balenciaga is a woman in touch with some of the soundest—and, possibly, most prophetic—fashion-thinking of her time. These pages, 1962 thinking. Opposite: Black suit; fit arched in by a high seam, gathers across the front of the skirt. Copy by Jerry Silverman, in William Rose grained silk. Lord & Taylor; Hutzler's; H. P. Selman; Gus Mayer. This page, left: Beige wool cardigan suit, incisively stitched and pleated. Adapted by Zelinka-Matlick in Anglo wool. Saks Fifth Avenue. Below left: Balenciaga in a suit-shell—concave jacket, straight skirt. Adapted by Hannah Troy, in grey wool tweed. Lord & Taylor; I. Magnin. Below centre: This-year's Bal-istic—a midriff widened from waist to bosom and often, as here, belted. Jerry Silverman copy in William Rose black silk. Miss Bergdorf of Bergdorf Goodman. Below right: All bias and buttons—Balenciaga's rave of a coat-dress with a wide crush of cognac-coloured leather at the waist. Frechtel copy, in grey worsted. At Lord & Taylor; I. Magnin. Above right: Redingote with a concentration of fit at the front. Adapted by Hannah Troy in Forstmann red wool. At Saks Fifth Avenue.

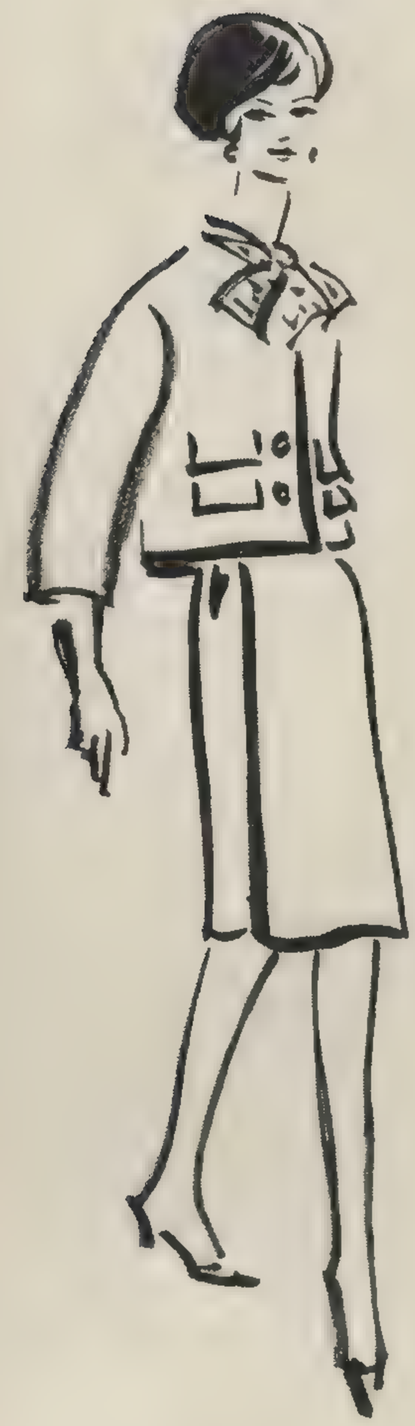
# THE BALENCIAGA MYSTIQUE

KAREN RADKAI









This page, left: One of the best liked suits at Balenciaga had a skirt widened by an extended seam, jacket flapped with pocket-tops, blouse-bow showing. Frechtel copy in grey worsted, black-and-white silk blouse. Hattie Carnegie; I. Magnin. Below left: Typical of Balenciaga's cowled looks—crinkly brown crêpe; the bodice, close at front, is loose at back—and bared in the cowl's U-turn. Copied for Lord & Taylor; I. Magnin. Original imported by Holt, Renfrew of Canada. Below right: Brightest coat at Balenciaga—flip-collared red wool, buttoned in gold. The copy by Jack Sarnoff. This at Bergdorf Goodman. Centre right: The tunic situation at Balenciaga—soft-skirted overdresses that stopped about two inches short of an underskirt just wide enough to slink about in. Copy by Suzy Perette, in pleated black crêpe, sashed in taffeta. At Lord & Taylor. Above right: Pale beige wool coat, slanted with pockets, collared in the Balenciaga manner—inches away from the neck. The copy is by Jack Sarnoff, in Lesur wool. At Bergdorf Goodman. Opposite page, sketched below right: Another view of the Balenciaga cowl-dress; black crêpe, ruffled with black lace, and sashed with green satin. Copy, by Suzy Perette. Lord & Taylor. Far right: Little-evening black, wrapped to a V at back, peplum-effects in front, and drawn over the arms in the shoulder-capping way that was a Balenciaga stamp this season. Copy by Abe Schrader, in Maxwell grained silk. For Saks Fifth Avenue; Julius Garfinckel; Frederick & Nelson. Drawings and photographs on these four pages were made in New York from Balenciaga originals.





# THE BALENCIAGA MYSTIQUE





KAREN RADKAI



# THE SWITCH TO THE NON-BLACK HANDBAG

## what accessories and colours switch with it

The colour drenching that's put fresh bloom on fashion in recent years has grown, this season, what is almost a new accessory basic—the non-black handbag. Uncliché, off-pitch in colour, many of these handbags are temptingly neutral—mushroom snakeskin, truffled alligator, sooty grey pigskin—and pro almost any colour they meet, particularly the softer-spoken suit and dress shades of this spring. Even the new handbags in stronger, more opinionated shades—lapis blue, deep Burgundian red—go with an extraordinary range of colours. But colour isn't the only switch in handbags. The big roomy briefcase size, still in first place for travelling, has lost ground in town to the smaller note-size handbags. There's one natty little taupe reptile envelope (with handles) that is only about eight inches wide—obviously not for handbag jammers who once shunned small bags. All the others on these and the following pages are considerably smaller than handbags used to be but with enough space to avoid any squeeze plays.

Here and on the next two pages are seven colour maps covering some of the best new jewellery, glove, and handbag territory—what colours to stay with, go on to, and in what combinations; the freshest spot for a pin; glove and bag accommodations, et cetera. The new accessory thinking shouldn't, of course, stop with these samplings but go on to make further fashion connections between the subtler, gently coloured clothes. Take, for instance, the red, lapis, and chamois alliance on page 141, then take it on from there. The lapis handbag with a flag red or blue suit and chamois gloves. Or reverse the direction—a chamois-coloured suit with the bright lapis snakeskin handbag. Or the truffled alligator handbag, shown here with beiges, blues, mauves, might team up handsomely with yellows and corals, two colours turning up frequently now in cotton, linen, and wool plaids and *(Continued on page 178)*

ORANGE WITH NUT AND APPLE COLOURS.
Rounded note-size handbag of woven linen with black-walnut coloured handle of briarwood. Barbaric gold plated bracelets circled in acorn-coloured enamel. Thrush lambskin gloves. Details, page 76.





# THE NEW ACCESSORY SWITCH





Colour maps to the new accessories: read this page top left, down; top right, down. Handbag, jewellery, glove details for cross-country buying, pages 76-77.

SOFT SOOTY GREYS WITH SPROUT GREENS. Grey pigskin handbag trimmed down just enough for the woman who still wants an extra measure of room. Bracelet and earrings with the new cabochon-cut stones.

STRAIGHT-ON BROWN WITH OFF-PINKS. Brown patent leather, new rage in handbags. Other news: fake carnelian pin, rose quartz necklace, and coral earrings.

BURGUNDIAN RED, ODD WHITES, BEIGES. Handsome note-size handbag of alligator with great colour strength; gilt chain handles. Recent jewellery arrival: fake ivory beads with gilt burrs. Blanched beige gloves.

TRUFFLE AND MUSHROOM WITH BLUES, MAUVES. Handbag in truffle alligator. Creamy and smoked mother-of-pearl beads; serpent-scale bracelets, gilt wire pin.

TAUPE WITH AMBER, CITRUS, APRICOT. The tiniest of the note-size handbags, single handle, in taupe lizard. Bombé pin of apricot-coloured cabochons. Six graduated, separable strands of pearls, new simulation technique. Oat-coloured gloves.

OAK BROWN, CHALKY YELLOWS, GREENS. Another version of the trimmed-down brown patent leather handbag, double handled. Fake pearl and jade twisted necklace. More fake jade in the rings and the pin. Blanched yellow gloves.

FLAG COLOURS AND CHAMOIS (facing page): This is one of the season's most important tricolour alliances. Lapis-blue snakeskin handbag worn with chamois gloves, and perhaps a flag-red suit or dress. False lapis cabochon in gilt leaf. Reminder: see pages 76-77 for shopping details.







GRIGSBY







# WHAT SKIN SHOULD WEAR NOW

Face creams (like rockets, girdles, shoes, and incomes-after-taxes) are getting lighter all the time. They're not quite weightless yet, but that's the direction they're moving in. Which has benefits not only in the invisible-cream department, but also in allure-in-the-jar. For as they've shed ounces (and, incidentally, stickiness), creams have taken a turn for the more appealing. Today they're frothier, lighter; some are so light they're almost sheer; others—even lighter—have turned into lotions. In the jar or in the bottle they look and smell more than amiable. Add them to skin and the cleansers clean deep, leave the skin softer, while the new treatment creams work wonders even as they disappear forever into the epidermis. Examples we have in mind: Jacqueline Cochran has just launched a new two-piece cleansing routine, coordinated with a light-weight nutrient cream. The cleansing starts with Stimulating Rays Lotion. Mild, milky, faintly spicy, it's the slather-on, tissue-off type and it speeds up circulation as it cleans. To be followed immediately by a second lotion (cool and refreshing): B-1 for normal or oily skins, or B-2 for dry or delicate complexions. Both carry the cleansing action deeper, tighten up pores, leave the skin smooth. The nutrient cream (foamy, pale yellow, faint fragrance of lemons) vanishes instantly into the skin where it does wonders of the age-can-not-wither sort; to be used daily for a few weeks at a time. This trio—called Image of Youth—by Jacqueline Cochran. Another new lightweight, a cleanser in whiff-on, or aerosol, form, is Creamy Facial Cleanser by Estée Lauder. One good shot of this cool white cream (preferably aimed at the palm of the hand and transferred from there to the face) cleanses the skin and lubricates it, too, leaving it silky and faintly fragrant. (More about the new lightweight creams on page 179.)

NEXT-OF-SKIN: Here's proof (left) that a shaper-up-er that looks as fragile as cob-webs can have non-fragile talents. This hip-length brassière spins a fine web of black lace over sheer, pale-beige panels of Dacron; at the hipbone it swings out into a scallopy little skirt. Lightly boned, small-waisted, the sheer black back (it hooks closed) made with Lycra. Designed by Emilio Pucci for the Formfit Designer Collection; about $38. At Altman's; Harzfeld's; Neiman-Marcus; Bullock's-Wilshire. Lip- and nail-colour: clear, warm Red Commotion, by Avon. Chair by Knoll Associates.



KAREN RADKAI



**NIGHT-CLOUD HAT** from Paris, by Paulette—a hazy cumulus of black organza, velvet-edged, that lightly circles the head. The crown is taupe chiffon. At the Paulette Salon, Saks Fifth Avenue.



WILLIAM KLEIN

**CORKSCREW CAP** by Capucci—a tiny Paris pill-box for evening, spilling down with the witticism of attached corkscrew curls. All, black organza. To order at Bergdorf Goodman; I. Magnin.

# "MY STORY" AS TOLD TO ME, BY ME, FOR ME

## By Elinor Goulding Smith

I was born gorgeous. Even in the hospital, though the nurses dressed the other babies in diapers and knitted shirts, they always dressed me in filmy black negligées.

I had blond, blond, blond hair, fascinating eyes which seemed to change colour as you looked at them, and long thick black eyelashes.

I was a beautiful baby, I'm beautiful now, and I always will be beautiful—beauty like mine doesn't die.

Some people have said that my looks are artificial, but that is a catty lie. I never spend more than two, maybe three or four, once in a while six, hours a day on my exercises and massages and hair and make-up.

I always wear black because it sets off my breathtaking blond beauty to best advantage. Even in bed I wear sheer black stockings. (Oooh, my legs are beautiful!)

Women hate me, but that doesn't bother me because *men adore me.* All of them. I have always preferred men to women.

Men have never been able to resist me. By the time I was fourteen I had eight diamond bracelets, two diamond necklaces, a diamond tiara, nineteen diamond rings, and a diamond garter belt, all given to me by good friends. It has always made me deeply unhappy that I can not wear all of them at once. I wash them every other day in a solution of Femme perfume.

Those people who have suggested that I used my gorgeous, absolutely divine looks to get ahead in my profession are rotten jealous liars. I don't deny that by *sheer coincidence* I had serious love affairs with a few Hollywood producers, directors, agents, and highly successful male stars, but to imply that this had anything whatever to do with my own brilliant success is utter nonsense. It was talent and *hard work* that helped me achieve stardom. (Plus the fact that I am so utterly, breathtakingly beautiful.) Anyway, these affairs were not what you think. They were deeply intellectual relationships in which we discussed things like politics and, uh, history, and, uh, psych—psych—things like that.

Sometimes I say things that are misinterpreted. Like when I told a reporter to drop dead, or another one to go bag his head. They don't realize that it's my sensitivity and high-strung temperament that make me sound like a fishwife when *actually* I'm *really like a camellia.*

Some people seem to think I'm not really terribly, terribly smart and intellectual and highbrow and that hurts my feelings. It really does. How can they say things like that when I'm constantly seen lugging around real heavy books all over the place. I just *love* Dostoi—dostoi, and Tol—tol, oh you know, those marvellous Russian writers, and *lots* of others.

(Oooh, I am gorgeous!)

Oh, have you heard about my black marble bathroom? Every bit of it was specially imported from Italy just for me. Well after all, why should I bathe in a white bathroom when I look so ravishing in a black one? The reason I have gold faucets (aren't some people mean and catty and jealous, though?) is really and truly because they're so much easier to keep clean. In the long run they're cheaper than any other kind. I'm a very sensible, thrifty person, a real homemaker, in spite of all the lies you've heard about me. I never spend money on myself. I really never *think* of myself at all, except in my hard, hard work when I work terribly hard.

I love to bake bread and cake, because in spite of my glamour (*oh,* I'm so lovely) I'm just a normal woman at heart. I did *too* bake bread once and I can prove it because there was a photographer from a fan magazine right there at the time. I don't honestly know how the bread turned out, because I had to rush off to the studio in my special white limousine with mink upholstery—I've already told you how hard I work—before the bread was done, but I actually did get flour on my hands and on my full length chinchilla cape, too. I'm just a homebody at heart.

Oooh, I think one of my tight black satin slip straps broke. I know it's a slip strap because I never never wear a brassière. (It's just because I'm such a terribly natural person that I just like to be myself and feel comfortable all the time and never give a thought to beauty.) You don't mind if I throw off my tight black cashmere sweater that was specially knitted for me and flown from Scotland and see what's happened, do you? Oh, it is broken. What a surprise! Honestly, the *strangest* things always happen to me.

I wonder if you could tell me something. Tell me really, honestly, truly why it is that when I'm such a darling person, so sincere and intellectual and *gorgeous,* people can say such mean things about me?

**SOFT-WEATHER BEAUTY,** right. First view of the English complexion in America, a transatlantic pleasure brought here by the firm of Yardley, which recently tossed tradition, experience, and a team of avant-garde chemists into a blender to bring up a fascinating new assortment of products with a touch of therapeutic London mist in every ounce. Shown here: Capri Pink lipstick, Light Sapphire eye shadow.




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# RAIN—FOLLOWED BY A CLEAR CASE OF CHIC

What the best new rain looks have: the imperturbable dash of fashion-with-a-purpose. They look as if they mean business—and look great. Left, impeccable white reefer, belted at the back, worn with a nice understanding of the black-with-white mystique. By Weatherbee, of Galey & Lord cotton twill, with Scotchgard finish; about $30. At Bonwit Teller; Hudson's; I. Magnin. Right, sleekest coat around on a rainy day (or night—there's more than enough dash to go around the clock). Shiny black cardigan, with small-change buttons; the flipped collar belongs to a white sweater underneath. By March & Mendl, of cotton coated with vinyl plastic, about $23. De Pinna; Wanamaker's, Phila.; Famous-Barr. Both silk shower caps are Emme's charming idea. The tall, narrow shiny black boots with small heels are by Capezio.





# RAINING CHIC

Further evidence, here, that what makes a rain look a sensational look is a real-life grasp of an elementary situation (it's raining after all, and not violets). Situations, these two pages, all real-life—and purely elementary. **MRS. GEORGE L. OHRSTROM, JUNIOR,** shown above on her famous winning streak, "First," is a crack horsewoman in any kind of weather. Foul-weather gear here: a ground-length riding slicker in slicker-yellow, with a long vent down the back, a band of corduroy in the upstanding collar—a classic found in riding-supply shops. Left, **MISS ANN MUDGE,** a ravishing blonde, is now on a sixty-city marathon with the new National Repertory Theatre—her job, assistant to the producer. She wears, here, a Bright Idea: namely, when black gleams, there are few things more dazzling in the rain. The coat does because it's an authentic oilskin—metal grippers down the front, and all. (Boys' sizes, boys' depts.) The boots gleam because they're patent; the umbrella because it can't help itself. **MRS. GEIST ELY,** directly right, was a top-ranking model before her marriage, wears long, narrow clothes as dazzlingly as might be expected. What's unexpected—and dazzling: the look of a classic riding slicker worn on a rainy night over a dress that's long and narrow, and up to no ride more strenuous than one provided by the Checker Cab Co. Far right, above: **MRS. HENRY OGDEN PHIPPS,** a tawny-haired beauty, wears—in all weather—a favourite loden cloth cape from Austria. With it, dark pants, matching boots, and a babushka in loden-green green. Far right, **MRS. MATO MARINOVICH,** the former Daphne Mayo, once modelled for Chanel. An ash-blonde, with fair, delicate colouring, she looks marvellous in white, wears it constantly. The rain-geared whiteness here: Cravenetted chiffon babushka.

EBERSTADT







# DRESSES YOU COULDN'T HAVE OWNED BEFORE

Why couldn't you have owned them? Because they've just been designed—and, a fairly short time ago, were launched, and applauded, at the Paris Collections. Now, by the wonderful fashion-alchemy that happens twice a year, they're here, in excellent copies—ready to put on, enjoy at once. *Left:* Venet, a new young couturier, made a hit with the suits in his Collection, and also turned out one of the prettiest dresses in Paris—this brown, black, and white printed silk with an unforced charm. Lowish, crossed-over back; gathered-in-front skirt. Copies at Lord & Taylor and I. Magnin. *Right:* Two other delights among the Paris offerings for late-day—from which surprisingly few "little black dresses" emerged; but the ones that did, were superb. *Near right,* Laroche's slither of black silk crêpe, fringed at the midriff. *Far right,* Capucci's "sandwich-board" dress, in black silk crêpe —a long tunic, tied with tiny string bows; a slim underskirt. Both, imported by, and copied for Macy's.





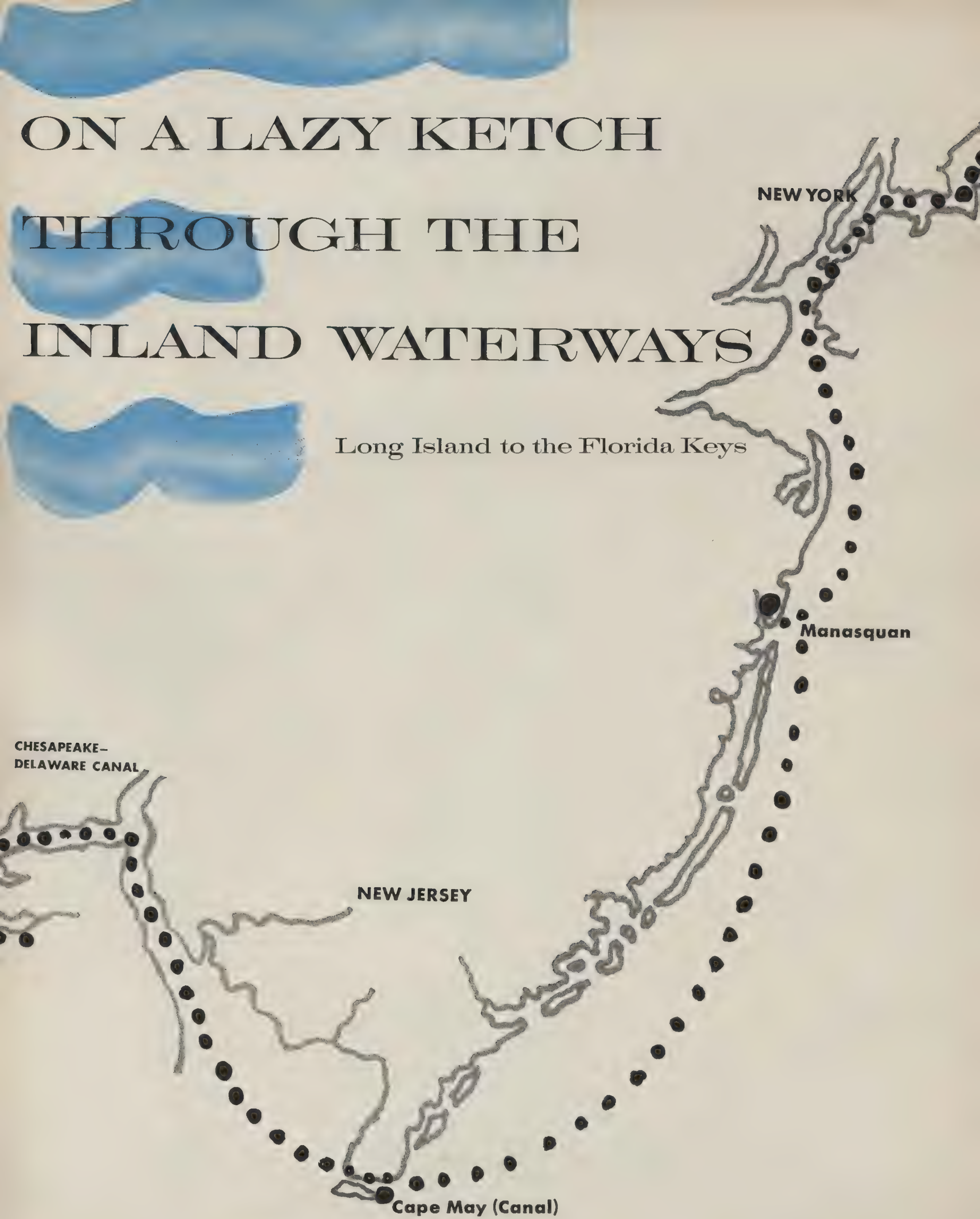


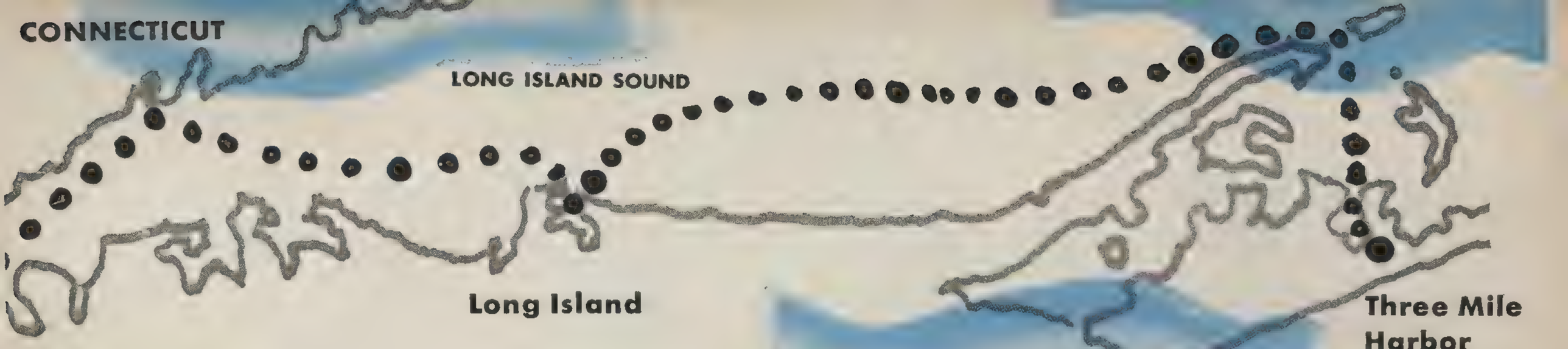
# DRESSES YOU COULDN'T HAVE HAD BEFORE

*Far left:* St. Laurent's way with dresses, in his new collection, was soft-spoken, elegant, assured. Example, here: his tunic dress of grass-green shantung, bias-cut to give a sideways flow; the belt, a soft sash. Copied by Leonard Arkin, in textured silk, for Altman's; Neiman-Marcus; I. Magnin. *Left:* Lanvin Castillo's skirt story this year—generally full or flared. Here, a flaring-skirted dress of grey wool with a rolled collar; stitching on midriff and down the sides of the skirt. Copied by Abe Schrader, in textured silk-and-rayon, for Miss Bergdorf of Bergdorf Goodman; Rich's; I. Magnin. *Right:* One of the signatures at Nina Ricci—the wide black leather belt. What it's belting here: a sleeveless grey flannel dress that pretends to be two-piece, but isn't (it has a small, stitched peplum). Copied by Suzy Perette, in textured silk, for Lord & Taylor; Woodward & Lothrop; Hudson's.

# ON A LAZY KETCH THROUGH THE INLAND WATERWAYS

Long Island to the Florida Keys






# By Giovanni Cardelli

EDITOR'S NOTE: *For three years after one of their two daughters married and the other went off to boarding school, Giovanni and Jacqueline Cardelli lived on inland waterways and the open sea aboard their 39-foot ketch "Abigail." Save only during the brief periods of hauling for painting, they never slept ashore. On the eye-catching crimson and gold ocean racing cruiser, Mrs. Cardelli carried enough clothes to enjoy all the shore life, winter and summer, formal and in-, at ports of call between Jamaica and Maine, and cooked Cordon Bleu meals in her 4' x 6' galley. Mr. Cardelli brought along the drafting equipment necessary for his regular business as a naval architect and designer and the typewriter necessary for his sometimes business as a writer. " 'Abigail' was not stocked and provisioned from home," Mr. Cardelli said, "she was home—and office, too." In previous offices on land, Mr. Cardelli, whose interest in music is as fierce as his love for the sea ("Abigail" naturally was hi-fied), alternated his designing of yachts and houses with the management of such companies as the Chicago Opera Theater, and the Dallas Symphony Orchestra—plus the translation and adaptation of operas. Now, ashore temporarily, the Cardellis live in a fixed-up Georgian carriage house in Water Mill, Long Island, where they grow one hundred and ten varieties of herbs as well as espaliered fruit, and those wildly delicious Fraises des Bois, with plants straight from France.*

Leaving our home port of East Hampton, or more correctly Three Mile Harbor, my wife Jacqueline and I once again headed for Florida on board our thirty-nine-foot ketch "Abigail." Our first day's run was a lazy one of some forty nautical miles to Conscience Bay, an anchorage in Port Jefferson Harbor.

Our second day's run was leisurely, too; to Greenwich, Connecticut, for lunch at the Indian Harbor Yacht Club with friends, and thence to the Flushing Bay Yacht Basin for the night that we might be as close to New York as possible to catch the favourable tide through the harbour the next day. Sunday morning, with fair wind and tide, we entered the Ambrose Ship Channel and, picking our way through the cluster of small fishing craft, hoisted all sail and fairly flew down the Jersey coast to Manasquan, covering the twenty-four miles in less than four hours with never a drop of spray in the cockpit and the autopilot clicking away unobtrusively.

At the first practicable inlet on the Jersey coast, Manasquan, comes one of the trip's great decisions: whether to go outside to Cape May, or inside through the New Jersey Waterway. In our case "Abigail" decided for us; she is too long-legged a beauty for the inside route, but, if you own a shoal draft vessel, do not miss it, at least once.

Banished as we were to deeper waters, our run was rewarding; we reached Cape May after logging eighty-nine miles in sixteen hours at an average of five and a half knots—uncommonly good for an effortless sail, on an even keel, in a moderate breeze. The moon and stars were of such silver brilliance that the chart was almost legible in the cockpit. Again the autopilot was in full charge and two small shore birds joined us for an hour's rest from their long flight.

In Cape May we like to anchor in the landlocked outer harbour, quieter, cleaner, and less pungent than the marina in the inner fishing harbour. Then we are ready for an early morning dash through the three-mile-long Cape May-Delaware Canal to avoid the often rough passage outside Cape May.

Delaware Bay shares with North Carolina's Albemarle *(Continued on next page)*




# ON A LAZY KETCH *(continued)*

Sound the distinction of being the *bête noire* of many yachtsmen. In Delaware Bay the big obstacle is a very strong tide seeming invariably to run counter to the wind. The result is a nasty small-boat-stopping chop. The Bay's chief attraction is the endless parade of great freighters, tankers, and liners plying the river to Philadelphia and the Chesapeake-Delaware Canal, speeding by breathtakingly close no matter how carefully you hug the edges of the channel. It is always a relief to bring Reedy Point Flasher abeam and turn westward into the Chesapeake-Delaware Canal, to many the gateway to the cruiser's Garden of Eden: the incomparable Chesapeake.

This sea-level, man-made canal forms the aquatic turnpike, twelve miles long, which connects the Delaware and Elk Rivers, the latter flowing directly into the head of Chesapeake Bay. Here, for the first time in the cruise, enchanting old houses overlook the water, the country becomes more rolling and wooded, the geese and ducks more numerous, the Tidewater charm beguiles the senses.

This day the tide and the weather were kind; we left Cape May at 6:30 A.M. to catch the flood up the Delaware and covered the fifty-three miles to the canal in six hours. At 4:00 P.M. we were off Grove Point and we jibbed over on to the port tack for a reach up the winding river to tie up at the Sassafras Boat Works in Fredericktown at 5:30 P.M., eleven hours and eighty-eight miles from Cape May.

The beautiful Sassafras winds its way deep into the heart of the Eastern Shore. It runs some eight miles, puny by Bay standards, up to the twin colonial villages of Fredericktown on the north bank, and Georgetown on the south bank. Going up the river ducks and geese carpet the water as thickly as the yachts anchored off the Sassafras Boat Works, or in the Georgetown Yacht Basin.

We stop at Fredericktown for the delightful country store, market, and the




fine food shop at the boat works, as well as for the usual services. A three-minute walk through this enchanting country town brings us to the Granary, now a restaurant, built over the water with a magnificent view down the Sassafras, where the Eastern Shore's food riches are done full justice.

Georgetown, scarcely a hundred yards south, offers the Kitty Knight House, high above the harbour; the one-time owner of this typical Maryland brick manor is said to have checked the 1812 bombardment by a blockading British fleet by rushing around beating out fires with a broom. The British Admiral, struck with Miss Knight's courage and charms, ordered a cease fire and spared the towns. Now an inn, the house was built in 1775, one hundred and sixty-eight years after Captain John Smith explored this area.

There are spots on the sun and serpents in Paradise. The Chesapeake can be very cold in winter and very hot in summer and swimming can be painful between July 4th and Labor Day because of the sometimes plaguey sea nettles, those small local jellyfish. The often-mentioned drawback to Chesapeake cruising, its numerous shoals, can be dismissed. We have cruised the Bay for years in a boat drawing six feet and found few places we could not visit.

Many yachtsmen, north- or southbound, find it almost impossible to leave the "Noblest Bay in the Universe." Were it a normal body of water, you might expect, from its length of one hundred ninety miles, and its width of from three to twenty-two miles, that the Bay's shoreline would run six hundred miles at the most; yet the correct figure is an incredible 4,612 nautical miles. The Bay is fed by forty-eight principal rivers with names redolent of history: the Susquehanna, Patuxent, Potomac, Rappahannock, York, and James, some navigable for one hundred miles; the Wye, Choptank, Tred Avon, Nanticoke, Wicomico, and Pocomoke. These main arteries are fed by one hundred and fifty lesser tributaries, to say nothing of numerous bays and narrows.

This natural highway system made the Virginia and Maryland Tidewater a rich civilization early in our history. While other colonists were hacking roads through the wilderness, the gentleman planters built exquisite houses by the water and freighted their produce, in their own boats, from their own wharfs, directly to London. Their ships returned laden with silks, velvets, laces, fine furniture, bricks, panelling, rare books, silver, china, and even elegant carriages. Many of the region's early towns prospered a good half-century before the Revolution.

Jonathan Boucher, writing home to England in 1759, described the Tidewater aristocrats: "They toil not, neither do they spin, yet Solomon in all his glory was not arrayed like one of these." One of the Tidewater's greatest charms now is that you can stand anywhere and dare not fire a random shot for fear of hitting an old brick manor house, frequently still in possession of its original carved woodwork, less frequently still in the possession of the family that built it. None of these can be seen from the travelled roads; they were all built by the water for the special benefit of the sailor.

From the Sassafras, a twenty-mile run takes one to Great Oak Lodge, on Fairlee Creek; we took this course partly because of the tie-up, with swimming pool, restaurant, and golf course, but mostly to call on *(Continued on page 182)*

# Wash-and-wear hair

## the cut that makes it possible

This title is not a come-on; it's based on some of the best beauty news going, the fact that more and more women are discovering hair really can be cut and shaped to wash and wear without setting or under-drier-sitting or perpetual post-swimming pin-curls. The Wash and Wear idea was originally designed for summer; for anyone planning a stretch in the country—even for non-swimmers—now more and more women are wearing it on a never-out-of-season basis. Convenience isn't the only iron in the fire—Mr. Guy D., of Louis-Guy D., who has been cutting straight-with-style hair for four years, believes what most women already know—that men like uncurled real-looking hair. The lank look, however, is out; these new haircuts have definite bounce. For really short up-turned hair Guy D. may give a soft body permanent wave; for longer hair no permanent, because it would counteract natural lift. "I cut for weight; I never know when I'm going to stop. I stop cutting when the weight of the hair feels right, and when it looks right in the mirror." After the cut, almost no combing, a fair amount of brushing when he shows different ways the hair can be worn. It's amazing—how much can be done with straight hair. For women who want their hair a little longer and curlier, and are willing to Wash and Set, this is a good haircut too. Hair need be set only when washed, and according to one Vogue test-case, requires no repairs in between. How often should hair be cut? Mr. Guy D.'s answer, "Whenever it doesn't feel right." (Most of his admirers feel that every six weeks is a good interval.) And how often to wash hair depends on the woman, her kind of hair. The theory that washing hair is bad for it is almost without a following now; once or twice a week works best for most people, but there is a fast-growing, contagiously enthusiastic group of women who wash their hair every day all year round, and they are good recommendations for the idea. Diane Shaw, the model photographed here, washes her hair daily, dries it while doing toe-touching exercises. Gloria Vanderbilt, one of the best of these real-life examples, washes her hair in the shower, half dries it with a towel, brushes it occasionally (may put a roller under the top piece) while applying her make-up. And that's it. For special occasions she has it set professionally, but for every-day, good-looking living—Wash and Wear.

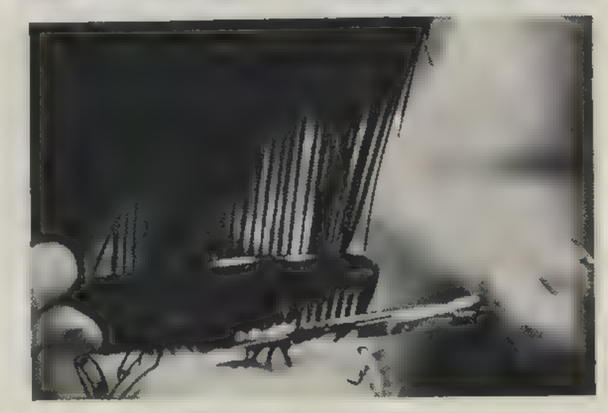
The ends of the hair are carefully cut to look pretty, don't need to be covered up with curls.

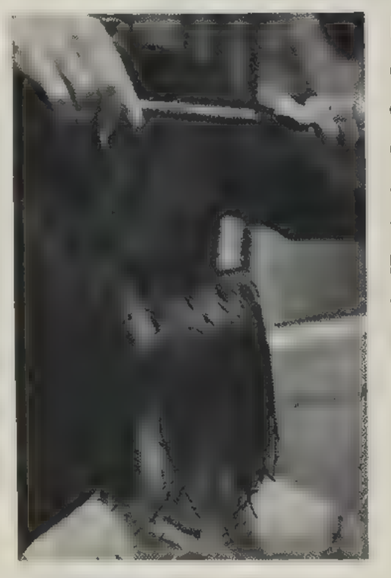




Hair is brushed, shampooed, and thoroughly massaged. A small amount of diluted protein rinse (to be used only once a week no matter how often hair is washed) gives body, keeps hair from flying.







Mr. Guy D. gets the feel of the hair as he dries and combs it; he cuts it to an even length all the way around (slightly shorter in front). The length here is the usual one; much longer would be too heavy to be worn without setting.



Meticulous thinning (with scissors, not thinning shears), insinuates a surprising amount of manageability into the hair.

This expert thinning gives hair more life, more variety of ways to wear it. The semi-Cleopatra look here required no setting.





## Little girls in linen

For tea at the Plaza—and later, perhaps, on a country lawn—a ravishingly simple dress, left, of sherbet-pink Irish linen, with three inserts of eyelet embroidery, and its own petticoat. By Youngland, in sizes 7 to 14; about $23. At Bloomingdale's; Woodward & Lothrop; Sakowitz; The May Co., Los Angeles. White gloves by Wear-Right.

Littler girls get invited out to tea, too. At right—and gala enough even for a full-blown birthday party—a pale-pink rayon-and-linen dress (it looks like handkerchief linen), box-pleated, pearl-buttoned, with a white collar. By Celeste, in sizes 3 to 6X (about $11). Altman's; Julius Garfinckel; Frost Bros.



JÉRÔME DUCROT





BRUCE DAVIDSON

Reflections here on how shapes are shaping up now to give new clothes—with their special charge of femininity—their due. The shapers on these pages cover two kinds of situations: a long-line brassière, low and little-waisted, for a late-day or evening dress that's narrow, beltable; a short-cut brassière with new stretchy bosom-sections to wear with knitted clothes, or any clothes that take shape from their wearers. *Left:* A strapless brassière that, besides making a devastating shape, is pretty much a beauty in itself—being, at front, filmy nylon lace. This, with a low V back of elasticized acetate and Dacron, a wide elastic band that whittles away a waist, allows for a snug wide belt. By Maidenform; about $9. Cotton batiste petticoat by Iris. Both at Bloomingdale's. Brassière, also at Burdine's; The Broadway. *Above:* A new idea for dresses, blouses, or sweaters that are jerseyish, possibly clingy—a short cotton brassière with curves of soft, stretchable Helanca nylon, knitted into jacquard lace. The plot here: a young rounded look with some de-emphasis of the bosom. By Maidenform; about $1.50 at Macy's; Burdine's.

## CURVE-PLOT NOW: SOFTER, SHAPELIER SHAPES—BRASSIÈRES THAT MAKE THEM POSSIBLE



# LATE-DAY PLANS FOR BLACK, PLOT OF GREENS

Overblouse, left, dress with its plans cut out in advance—a wedge of bareness at back, little-dinner size. The skirt, hung—straight—from a camisole. By Jerry Silverman, of grainy black silk; about $90. Miss Bergdorf of Bergdorf Goodman; Hovland-Swanson; Battelstein's;. Carol & Mary, Honolulu. Veil by Mr. John.

Right, how good green is in fashion now: good enough to be worn twice in the space of a single look. Here, a greengage-green suit, bitter green hat. Suit, of Avisco rayon, and silk; the greens inside—jacket facing and unsleeved blouse—of light, grainy rayon. David Crystal; about $40. Best & Co.; Montaldo's; Bullock's. Vendôme earrings, Kislav gloves, Best & Co. Sophisticated Peach lipstick—one of eight in a creamy new formula by Frances Denny. Hat by Mr. John. George Tanier chair.

SANTE FORLANO

KAREN RADKAI



# How to take everything with you: the movable room idea

To that fascinating American known as the Average American, a house is a home, according to people who like to gather such statistics, for only four years. Which is scarcely news in a country known for the restless view it takes of its shelter arrangements. What is new and moving about moving these days is what can move with you. Everything. Well, almost everything you want to move with you, that is.

Such previous leave-behinds as closet storage space, "built-in" cabinets, stoves, refrigerators, even indeed the walls, are making themselves available now in forms amenable to a trip. Modular storage systems—those flexible space-saver wooden cabinets and shelves that bracket to your order between metal poles, cost less than carpentry, and are much more agreeable travellers—can be walls, closets, bookcases, room-dividers, one thing to you this year, another the next. For a dormitory, where the living is compact, Charles Eames has worked up go-together units that enclose the wherewithal for dressing, study, books, bed, desk, lighting, mounted to the wall on steel brackets; Mr. Eames's opus goes neither all the way to the ceiling nor all the way to the floor, leaving the floor clear for cleaning and insuring ventilation. Another bright modular entry, George Nelson's CSS—Comprehensive Storage System—was designed for a family who wanted to introduce some order into their small apartment, and take the order with them when they moved to the larger apartment they sought.

Both the Nelson and Eames units are made by Herman Miller, and either can change its stripes instantly: what holds a child's toys now can later accommodate his books and desk. . . . Anything on wheels is clearly—well, ready to roll, not only onto the moving van but from room to room, too. Braswell-Cook, designers, have devised a freewheeling dining table that completes several missions. A round table, made of tiger-grain wood, it drops its leaves for storage, has for lagniappe a lower shelf that plugs in, keeps food hot, bridging the gap between kitchen and the guests. . . . A folding screen, we all know by now, can perform any number of small decorating miracles, not least among them the soothing of sore spots. Modeline of California's new screen offers the usual screenery benefits and throws in lighting, too. On the walnut frame, three linen panels diffuse light radiating from behind them, shoji-style. . . . Second only to folding money in space-stingy houses are folding chairs and tables. A reproduction of a Directoire bench, steel and brass with X-frames and a leather sling, can serve as an elegant people-or-tray seat, fold up for cartage. This by Yale Burge. . . . A lamp that delivers intensive light without taking up extensive space is great in the house you love now, can move in a handbag to the house you will love next. Tensor has made one that folds down to a package 7″ long, 2″ wide. . . . *(Continued, page 171)*

THE ONE-ROOM VACATION HOUSE, *opposite*, moves in its entirety to the shore or to the forest—or stays right in the heart of town as a summer replacement. Its specifications, next page.

DEMAREST

# VOGUE'S FASHIONS *in* LIVING

*Color shown: White Mosaic*

SET AND PHOTOGRAPHY: LIONEL FREEDMAN  INTERIOR: EVERETT BROWN, A.I.D.  GOWN: MODERN COUTURE

# An exotic rug design...inspired by the golden shrines of Burma

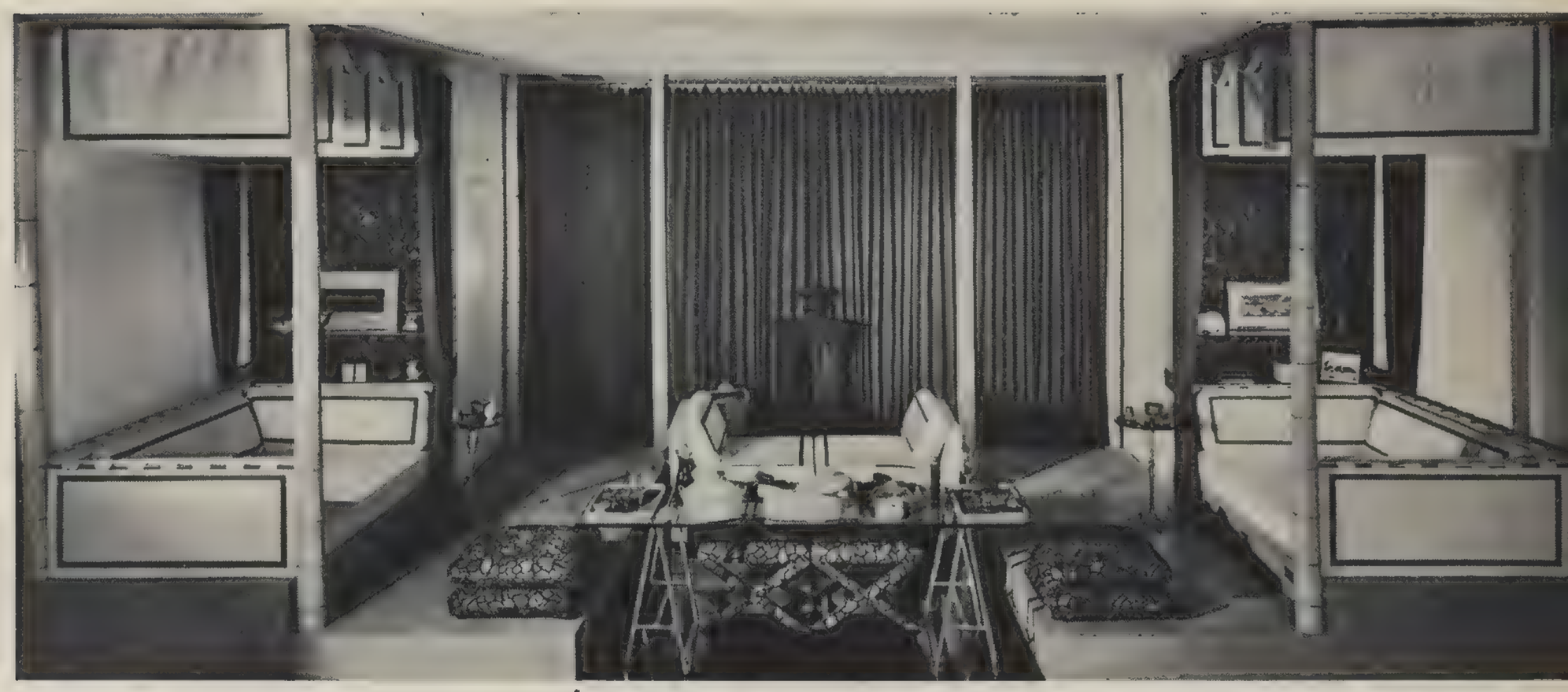
This is the "Amarapura" Rug . . . a luxuriance of fringed and deep loop texturing that will advance your status for decorating flair. See how pagoda medallions rise high in the thick wool pile. How the two dimensional weave creates a pattern of lacy grillework. The colors have the glow and fire of temple gems. The look is utter luxury. And Karastan power-looming gives it incredible stamina. 7 sizes, from 3′x5′ to 12′x18′. In 9′x12′ size, surprisingly, only $250.00.*

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*Other colors: Siamese Spice, Himalayan Snow, Burmese Gold, India Aqua, Mosaic Marble, Temple Moss, Oriental Cane, India Pearl, Exotic Sapphire, Sovereign Gold*

Send for folder showing all 11 colors. KARASTAN RUG MILLS . . . a division of Fieldcrest Mills, Inc. . . . IS LOCATED AT 295 FIFTH AVENUE, NEW YORK 16

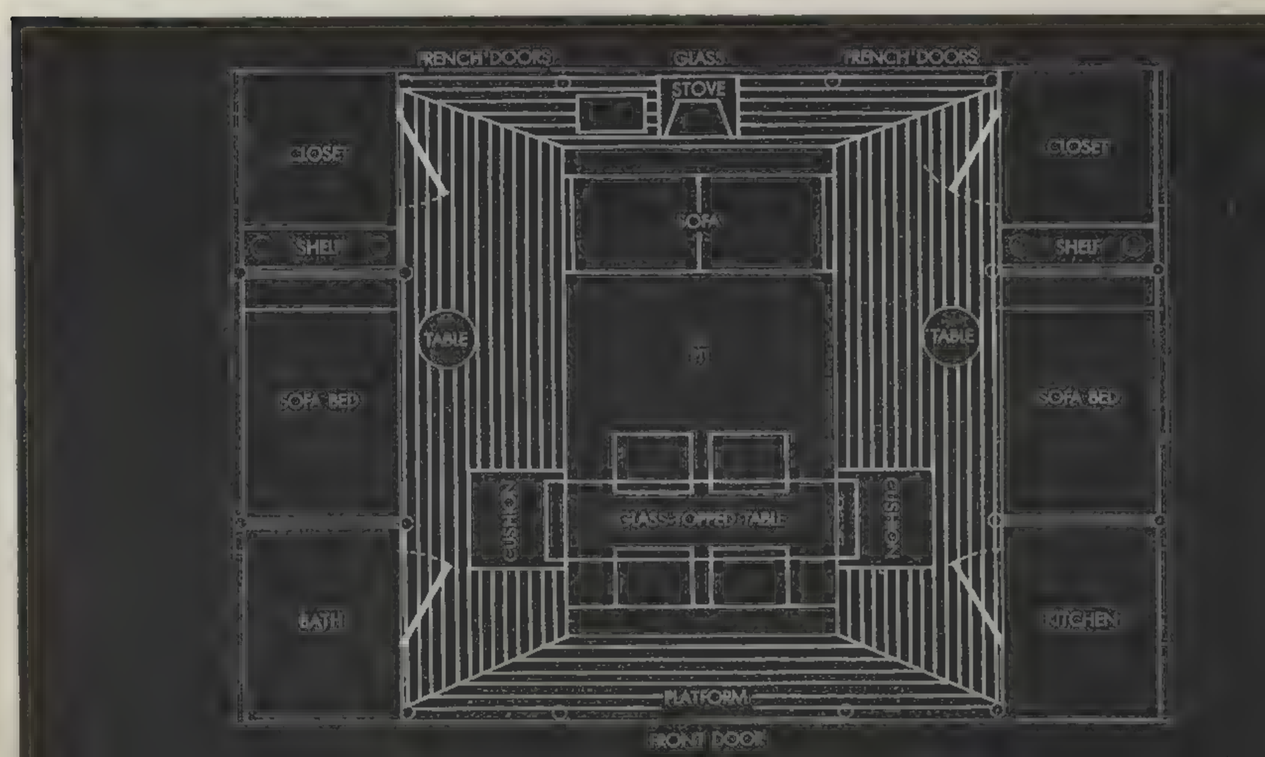


In this portable room, seating for fourteen on four X-legged, print-covered benches; stout cushions, two daybeds; one two-seater chaise. Seating for six for dinner at a glass table.

## HOW TO MOVE AND TAKE EVERYTHING WITH YOU

Although even a floor—a fine parquet, for instance—providently mounted on a plywood frame can be moved, it isn't often attempted. Actually the area rug that casually switches its allegiance is one of the portable assets. America House's reversible jute rugs fit into this scheme of things with no attempt to fit an area—simply to add interest wherever they go. In brilliant colours, $1.10 the square foot, they are perfect starter rugs for the newmarried, moving on, as the family and the house grow, to children's rooms and playrooms.... For television no harder to cope with than a piece of luggage, General Electric, Philco, and Westinghouse all have new lightweights. The smallest yet, complete with its own earphones and carrying case, is one by Sony that weighs in at $13\frac{1}{4}$ pounds, operates from battery or electricity, has an automatically focusing $8\frac{1}{2}$" screen.... A dishwasher that will not perforce stay behind to wash somebody else's dishes has twice the charm of a stubbornly permanent fixture. General Electric's Mobile Maid embodies the best characteristics of a good tourist—is not fussy about plumbing; just attach to the faucet adapter for water and drain connections; it moves around on casters with only a fingertip as a guide.

The blue-and-white room photographed on the Fashions in Living cover and *above*, and blueprinted *below* is an example of what one bare room might be turned into for the summer by the arrival of a station-wagonful of accessories. Designed for the Celanese Fibers Company by Braswell-Cook Associates, it incorporates, with the addition of a kitchenette and bath, everything a family of two or three might need for their indoor life during a weekend or a summer in the woods or by the surf. Everything stacks for the journey. Of what the room consists: a list on page 178. More scene shifters, next pages.




The works of a spacemaker: Although four corners of the room are consumed by cupboards, kitchen, bath, the niches thereby left for the beds make the beds seem smaller, the room larger. The dark flooring in the centre pit makes a dramatic point of the different levels.

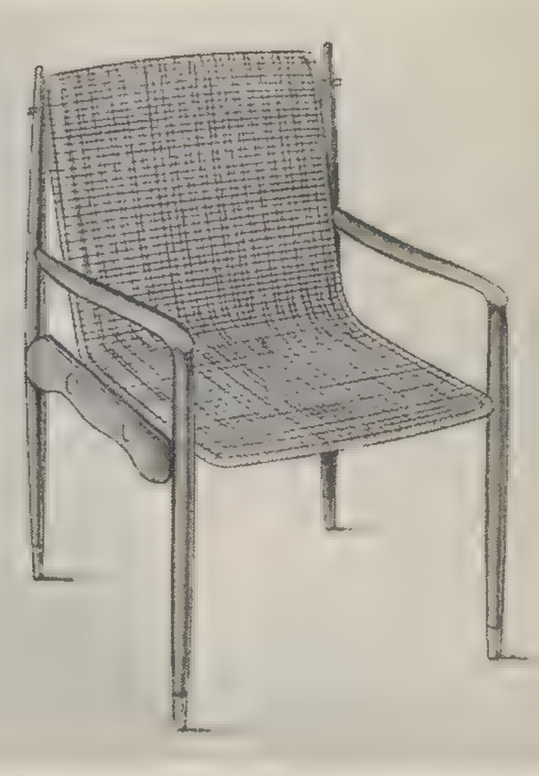
On this colony of modules from Denmark, there's room for drinks, ash trays, flowers, a phonograph, tray inserts for meal service, and seating for at least three people, full length. George Tanier.*

A frameless chair that doesn't care whether the picture it fits into is indoors or out, stacks in a closet between times. Bantam weight, it's moulded in P.P.G.'s fiber glass. $50. By Troy Sunshade.





Another module in the wind: a birch bookcase unit, edged in rattan, with adjustable shelves. $329, Willow & Reed.*



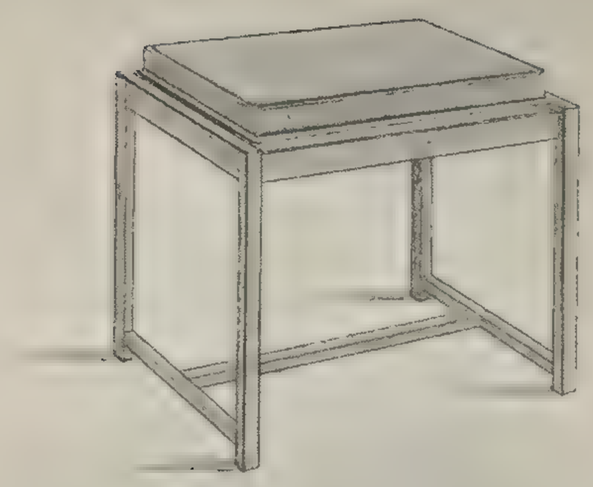
Undressed for the summer, a woven wicker chair that might wear in the winter a leather cushion. Straw slung on mahogany, it demounts for a trip. $165, Andrew Stevens.*

The morning glories on the straw fabric, below, can climb over a chair, down a window, or along a floor. Viscose dashed with cotton. $15.50 yard, Denning & Fourcade.*



SKETCHES BY ED KASPER

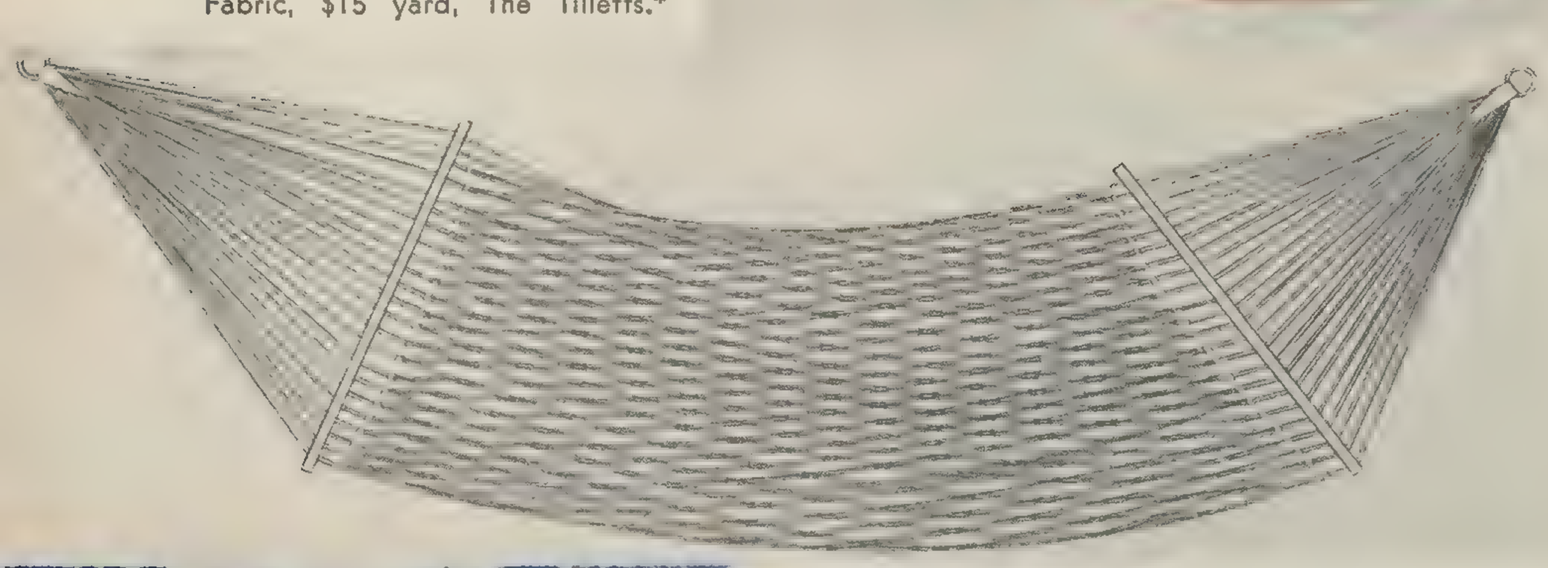




A bench/table to flip over, this one has endless versatility and a reversible top, one side wood, one side cushion. In teak, $55; palisander, $85, Mills-Denmark.*



On the red wave, right, a Roman shade and a table skirt, the shade duck, the skirt silk faille. Shade, $75, to order at Leigh Hammond. Fabric, $15 yard, The Tilletts.*





A hammock, above, to swing between two apple trees or across a corner of a summer room. White cotton twine, handwoven, 54" x 82". $29.50, Hammacher Schlemmer.

*THROUGH DECORATORS

# SUMMER SCENE SHIFTERS

Whether the house in one's summer plans is a season rental on a breeze-brushed inlet or the same house that kept its owners cosy during the winter and spring, the summer scenery is for shifting, and the rewards of efforts made in this direction indisputably spirit-elevating. One sure and fast transformation is a radical change in the colour idea—perhaps the bristle, in one room anyway, of red and white all over. We see the daisied red table skirt and Roman shade, sketched to the left here, in a room in which everything else that's coverable is covered in immaculate white, with cushions in the daisy print. . . . To some people, straw is inextricably involved with summer for its crisp, airy texture, its good-natured reaction to rugged conditions, its light weight. The straw vote on these pages goes to three things, all shown left: a cane and birch bookcase, a cane and mahogany chair, and a remarkable fabric that doesn't have a shred of straw in it but looks more straw-like than the laundry basket. Shown here in the blue morning-glory pattern, the fabric is as soft and as pliable as raffia and equally willing to go into curtains or upholstery or area rugs, in the latter case possibly with something underneath to prolong its life and provide bounce (for instance: Ozite's new 56-ounce carpet cushion, Step-On-Aire). . . . Modular seating and table units are especially agreeable to scene shifting, from one house to another, or, in the same house, from one formation to another. The grouping shown upper left, a design by Nanna and Jorgen Ditzel of Denmark, starts with platforms 60 inches square, 10 inches high, an eminently manageable size for packing and stacking, if such is in their future, and, although guaranteed to fit any situation, also guaranteed to be outstandingly inviting where there is a great deal of informal entertaining scheduled for a relatively small space. What's shown here as an island could as easily line up against a wall or turn a corner. The foam rubber cushions that mark the seating sections have been readied for a change of season with a change of slipcovers—chalk-white fernery and butterflies printed on heavy red silk faille; the alternating white slipcovers in the same faille; both from D.D. & Leslie Tillett.* The black plastic trays, hollow side down, present a level table surface. Hollow side up, they suggest individual drink and food service—or a good place for plants.



The tulips called parrot, golden-coloured in this variety, and printed on glazed cotton to cover a window and on glazed paper to cover a screen. Each under $11 a yard or a roll, at Woodson Wallpapers.* The chair, $62, and muffin stand, $37, wrought-iron "bamboo." Salterini.*

SKETCHES BY ED KASPER

## SUMMER SCENE SHIFTERS continued

Like the sunrise that never failed, a cool touch of yellow will, morning and evening, never-endingly, energize a summer house. One thing that comes to mind is "Tulips," the yellowy spring bulb shoots, screen-printed above on both curtain and wallpaper material, the wallpaper to go on a screen, preferably a low-cost plywood screen, and to blot out economically whole sections of dreariness that might take the form of a storage corner or a door or anything more necessary than decorative. In front of this particular screen are a wrought-iron "bamboo" chair and muffin stand, the latter to hold either plants or portable food; both made by the wrought-iron experts, Salterini. (Behind the screen, there might be a quiet Westinghouse Electric Dehumidifier to wring from the air its July wetness and save the lives of clothes, books, and furniture.)

The burst of yellow, right, might be the one big change in order for a living room. Its difference lies not only in its fabric, a masterly cotton twill, but in its slipcover which would retain the precision of its box pleats even if the yellow went. But the yellow won't. It's fast.



In brilliant yellow, a heavy cotton twill from France: "Croisade," $10 a yard, Margaret Owen.*

*THROUGH DECORATORS

## THE WIT OF SAINTS

*(Continued from page 125)*

Neri, used Nerian techniques to rescue the homeless and hapless young of Rome. (His boys adored him and it is touching to read that one of them, turning a lathe in some factory while John passed by on the pavement, was so eager to reach him that he plunged through the shop door, glass pane and all.) He loved picnics, acrobatics, and "the civilizing effects of good music." Yet while he is called a wit, I find in him chiefly a peasant's rough and ready good nature, perfectly suited to the juvenile mind. And his most famous joke is a clown's joke, a Chaplinesque episode.

He had his foes, as reformers will, and they were strong enough to persuade the authorities that the man was a lunatic for trying to take charge of so great a group of children without visible resources. In fact a carriage arrived one day with two priests in it, prepared to carry him off for examination at the hospital. John, however, had been warned. So he was amiable to the Fathers and said, certainly, he would be happy to go with them "for a drive in the country."

He got his hat and coat, prepared to step into the carriage, then suddenly seemed to remember his manners.

"After you, Fathers," he said with a flourish.

The two priests seated themselves, whereupon John stepped back and slammed the door smartly, shouting to the driver, "To the Asylum." And the carriage rattled away without him.

The peasant, however, could turn a neat phrase when he needed it.

"And what sort of habit have you designed for your Order?" asked a literal-minded benefactor, when John was attempting not to found the Salesians which later became his Order, but simply to rent a building where he could house his strays.

"Why, the habit of virtue, sir," said Don John.

It takes a good deal of eavesdropping and reading between the lines, though, to get at most of the gaiety. We hear that Deicelus "was always smiling" or that Lioba, that intrepid missionary to seventh-century Germany, "had a face like an angel, ever pleasant and laughing" but one can only guess at the humour behind the wonder-working. And sometimes saints are witty simply by accident. I find it amusing that Good King Wenceslaus of the ballad is listed in the calendar along with his daughter. I think it diverting that Saint Vitus is patron not of the dance but of those who, like me, have trouble getting up early in the morning; and that Benedict of Amiane began his career as cup-bearer to Charlemagne. Indeed it seems to me comic that Charlemagne, himself, was long ago beatified. What heaven makes of that warlike and half-pagan old conqueror one can only surmise. But he won the title of "blessed" long before canonization became an official church function and when it was a shabby hero or an amazingly incompetent bishop who did not make the lists by local acclaim once he was safely dead.

For that matter, the great Jerome, Doctor of the Church and first translator of the Bible into Latin, often seems uneasy among the holy congregation. A fiercer man never lived to drive the Desert Fathers mad with argument. Yet no one can deny his wit. It was wit of a deadly brand, killing as a sword. One sees it at work in his letters to Augustine, himself no mean opponent. He uses it as a weapon against heresy, the heresy which often seems any doctrine with which Jerome did not agree. Poor Rufinus, once the friend whom Jerome almost hysterically adulated, lives forever pilloried in the screed the fiery Doctor wrote against him when they disputed over the theories of Origen. Jerome not only demolished Rufinus' case, he demolished Rufinus. He describes the poor fellow's "tortoise walk," the way he cracked his fingers and beamed when he was about to make a telling point for an audience, his little grunts and hiccoughs and classroom mannerisms. It is a cruel portrait and about as saintlike a job as one of Swift's satires. Still, there is another side to Jerome, when the old lion turns gentler and merely smiles at another saint, Fabiola, whose nature was so sociable that she could not bear to be without company.

"Her idea of the Stable is that it should be an annex to the Inn," he says with perfect good temper.

Nearly as sociable as Fabiola was Pius Tenth, although as Pope in the restless nineteenth century he had little enough time to indulge that side of his sunny nature. He did make one endearing innovation as soon as he came

*(Continued on page 176)*





Rich in tradition—flawless in design—meticulously crafted. Cast metal golden eagle mounted on important ebonized pedestal in the proud Federal spirit (America, C. 1790)—surmounted by similarly classical shade of etched gilt foil parchment. Height 35½ inches. $50.00.* For descriptive literature address The Stiffel Company, Chicago 10, Illinois, Department V4.

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## THE WIT OF SAINTS

*(Continued from page 175)*

to the Vatican. It had been a long-standing custom there that Popes took their meals alone. Pius would have none of the stately tradition. He dined with his relatives, with friends and visiting priests; he ate with messengers, aides, the workmen in his gardens. Not even the crushing weight of the Tiara could quench his gregariousness. What did quench it for a time was hearing that people had begun to call him a saint and were counting up his miracles.

"So now it's miracles they want from me," he burst out. "As if I didn't have enough to do already!"

Pius belongs to our modern age so he is not hard to spy on. As a saint-watcher, though, I find the sport more exhilarating when I can come across some unexpected flash of colour in a sombre copse, or catch a small domestic glimpse of holy people at play. I enjoy listening to the comment of the Little Poor Man who, after lodging for a while at the house of a certain Cardinal Leo, went home and caught an ague so painful that he swore he had been beaten by the Devil.

"Which is my punishment," said Francis, "for consorting with Cardinals."

I cherish the little scene at table with Thomas More—the same Thomas who contrived a joke with his executioner. More had trained for sainthood long before he fell into the bad graces of Henry VIII and always practised secret austerities. The secret came out one day at dinner with his family. He had taken off his ruff for comfort, when, eyeing him, his daughter-in-law fell into a fit of giggles.

As the rest of the company followed her pointing finger, they caught the hysteria. More looked down at himself and began to laugh as loudly as they. Then he hastily and shame-facedly stuffed back under his doublet the hair-shirt which had been nudging itself into sight.

I love his brand of unself-conscious piety as I admire Madeleine Sophie Barat's retort to a disapproving letter. Madeleine Sophie was a great teacher, a great lady, and a Frenchwoman to the bone. She founded the Society of the Sacred Heart and the Madames of that aristocratic order still educate young women all over the world. (The present Crown Princess of Japan was once a Sacred Heart pupil in Tokyo and I would lay a small bet that to this day she remembers how to curtsy on a staircase with a load of books in her arms as well as she knows how to conjugate a Latin verb. The curtsy is a Sacred Heart specialty along with the classics.) Mother Barat lived before Jane Austen but there is a touch of Austen in her tone when she rebukes the popinjay who had suggested resentfully that French girls in her schools were aping the curriculum reserved for French gentlemen.

"Our Society," she wrote, "has not been established to prove that women can become men, even though that may be easy in a country where so many men become women."

The female saints seem often to be sharper-mannered than the men; or perhaps they are merely franker in their letters. I discover male saints so incapable of malice that one wonders how they managed to survive in this imperfect world. John of Vercelli found it impossible to frown and had to insist that his "socius," or aide in the Dominican Order, should be "of severe and awe-inspiring countenance." Anthony Grasse could not bear to hear an angry syllable.

"Please, Father," he used to beg the Prior, "only a few inches of voice."

But when I am searching for the elusive accent of wit, I can always return to Avilan Teresa, who never fails me. Mystic that she was, she lived in such astonishing communication with God that they carried on conversations—where God sometimes sounds very much like Teresa. Nearly everyone knows her famous comment made to Him in an exasperated moment when all her plans seemed failing and her Reform impossible to carry out.

"No wonder You have so few friends," she told Him with spirit, "when You treat the ones You have so badly."

Not so familiar is the scrap of dialogue she records at a time when one of her recalcitrant Abbesses was being particularly tiresome.

"Lord," she prayed, "if I had my way that woman wouldn't be Superior here."

And God answered her as wryly.

"Teresa," He said, "if I had My way, she wouldn't be either."

Overhearing, I am reassured. Wit is not the prerogative of the unjust, and there is truly laughter in holy places.

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# THE WINNER of VOGUE'S CAR CONTEST

has been selected (from a group of spectacularly good entries, by the way).
She is:

**MRS. F. J. THEUERKAUF, JR.,**
**OF CONNEAUT, OHIO.**

We're delighted to make this announcement, to congratulate Mrs. Theuerkauf, and to thank all those readers who took the time to enter the contest, study the subject carefully, and answer the questions thoughtfully. The general level of the responses was such that we hope to run another contest of the kind—in which there can be more than just one winner!

**The Editors of Vogue**

APRIL 1, 1962





*Woven of springtime* . . . the delicate hand-woven vamp that echoes spring's airy feeling with an elegant touch of fashion! Luxuriously supple calfskin, in all the season's important colors and combinations. And on Selby's famous-for-fit last, with all the priceless ease of the Arch Preserver hidden comfort features. Basque . . . in black, blue or white calfskin, woven in matching lustre; fawn woven in bone, bone woven in nougat. Most Selbys $16.95 to $19.95. Slightly higher in the West.

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## THE NEW ACCESSORY SWITCH

*(Continued from page 138)*

checks. For a fresh contrast, see the elegant Burgundian-red alligator bag (on page 140) that goes marvellously with blanched beiges and off whites, extended to a burnt-orange raw silk dress, or a white and blue silk polka-dot suit. With the bright, large Gauguin prints that are flaming all over Paris and the U.S. any of the mushroom-to-taupe handbags and gloves are easy allies.

Whatever the planning in all these cases, it's what might be called a matter of protocol that gloves or handbags stand slightly off from each other, one always a bit lighter or darker than the other—never exact matches. Glove shades, especially those in the mushroom to tan section, seem to be blanched this season, turned lighter or screened with white; these, as agreeably neutral as most of the handbag colours. Even the pale ashen-green lambskin gloves on page 140 could be worn with any number of the season's new suit and dress colours. See them with a pottery-blue or whitewashed-grey tweed suit, and with the mellowed citrus colours or, particularly new, the pale endive-green that cropped up in the Paris collections.

The off-colours rock through costume jewellery, too, in semi-precious-looking stones, simulated quartzes, lapis lazuli, carnelians. Fake-ivory beads are strung with gilt burrs between them. This season's concentration on the impure whites has brought in some beautiful creamy mother-of-pearl necklaces, also smoky brown and grey mother of pearl. Coral, turquoise, and jade, real or fake, are still key stones, especially strands of them mixed with pearls, and filling in V necklines. The cabochon pin, like the false jade one on page 140, is one of the newest jewellery shapes around, and looks very dashing pinned on a suit collar, just a bit short of the shoulder curve, as though it were inching over it. St. Laurent showed cabochon pins this way in Paris. Another fresh thought for placing it—side by side with the top button of a side-buttoned suit. Pins with stones that identify closely, but not slavishly, with the colour of little summer dresses look new—perhaps a sunny pink and carnelian mass of stones pinned near the neckline, somewhat off centre, of a bright apricot linen sheath (apricot blooms even better this year than it did last).

## THE CLEOPATRA COMPLEX

*(Continued from page 126)*

What goes into the making of neo-Cleo eyes is what comes out of Revlon's new Sphinx Kit—in this working order: first, the upper eyelid—from lashline to crease—is highlighted with pale Desert Beige Accent Shadow. This comes in cream form, in a miniature pot, and is applied with the wider of two brushes that are included in the kit. As for the area above the crease—the bony part that extends up to the eyebrow—its rôle is to provide a muted, unobtrusive background for the more dramatic goings-on. For this job, Revlon has elected a cool, powdery shadow called Misty Grey which goes on—sparingly—by hand. Next, the sideswept, elongating lines that are the crux of the look. A narrow brush is provided for this purpose, and a cake of either black or ash-brown eye liner, which is watered down a bit and used as follows: the top line begins at the inner corner of the eye, close to the eyelashes, and is drawn out in a straight—repeat, straight—line about a half-inch past the outer corner. The lower line begins mid-eye, directly under the lashes, sloes up to join the edge of the top line. Mascara, finally—a dark one, and on both sets of lashes. (Aside from the basic lure of neo-Cleo eyes, there's this lagniappe: when eyes look wider, longer, larger, the rest of the face tends to look rather slimmed and oval. And that's a very nice way for a face to look.)

## ONE-ROOM VACATION HOUSE

*(Photographed on pages 169 and 171)*

Here, what went into the blue and white vacation house shown on the Fashions in Living cover, and where the ingredients came from. The window curtains and the bed curtains, which may be drawn at night for privacy, are a sturdy blue mix of Celaire acetate and nylon: Jens Risom.* The punkah fans and upholstery on the beds and the chaise, a frosty white fabric of rayon, Celanese acetate, and nylon, outlined with blue braid: Kent-Bragaline.* The benches and floor cushions are completely wrapped in a print, called, because of its resemblance to Art Nouveau stained glass, "Print Nouveau," on a fabric composed of cotton, Celaire acetate, and nylon; the same material lines the niches into which the beds fit: Jack Lenor Larsen.* The platform flooring, "Woodgrain Vinyl," surrounds a centre section of solid black vinyl: Kentile, installed by Herbert Bright.* The unusual chaise, really two big chairs facing each other, and the x-legged benches: Janet Rosenblum.* The glass-topped table on a sawhorse and the black-topped bedside tables on brass ostrich legs: John Vesey.* Everything on the tables: Bonniers. The wall light: Hansen Lamps.* The framed prints at the head of each bed: The Old Print House. The mirror: made by Libbey-Owens-Ford, installed by Design Mirror Corporation.

The stove, from William H. Jackson,* is cast iron, its glow from stove polish; the door at its bottom is for fuelling; it was made in either Troy or Albany around 1850.

*Through decorators




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AS SEEN IN VOGUE


# What faces are wearing now

*(Continued from page 143)*

Recently translated into lighter, lotion form for daytime wear: Dorothy Gray's Secret of the Sea night cream. Cool, foam-green, it supplies needed moisture to dry skin, with short-term benefits in a fresh, almost-dewy look if the lotion is worn under make-up, long-term benefits as a rescue action (parched skin runs easily to wrinkles). 2 oz., $8.50*. At Altman's.

**From France:** a cooling pink facial masque with a delicious, faintly winy scent. As it dries on the skin, it cleanses, tightens, and tones; rinses off with warm water. Tonimasque, by Jeanne Gatineau. In a tube; $12*. From the Ann Rudo Salon, N. Y.

New: a light, white cream for throat-level facials. Patted on, it revs up circulation (faint, pleasant, tingling sensation)—which is practically the best thing that can happen to skin. Throats come out smoother, the skin more taut. This, called Throat Firmer Cream, by Germaine Monteil. 1 oz. jar, $10* at Saks Fifth Avenue.

A salve that's weighty-looking in the jar, light when it goes into action: Formula M-7 by Shorell. Massaged into the skin, it liquefies quickly, is marvellous for dry complexions, softens and smooths. 3⅛-oz. jar, $27.50*. At Henri Bendel; I. Magnin.

**New lightweight trio—all devoted to restoring moisture to the skin, coordinated to work 24 hours a day: the Airborn line by Dermetics. Cleanser, 4 oz., $2*; night treatment, 4 oz., $3.50*; make-up base, 1¼ oz., $2*. All at Bloomingdale's.**

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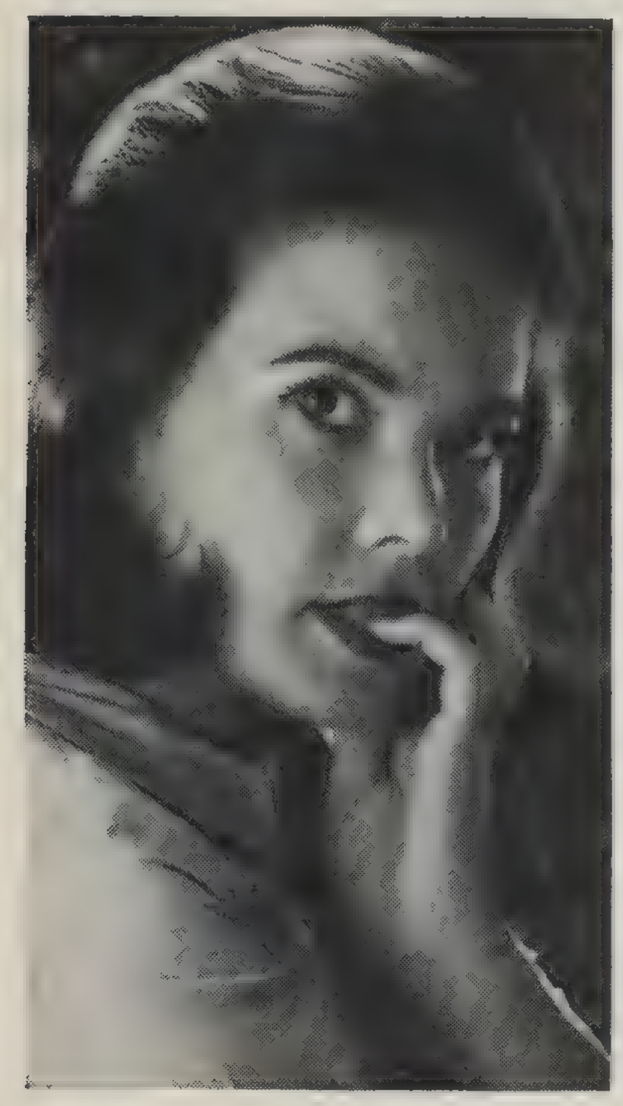
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## WHO TRAVELS WITH WHAT

*(Continued from page 105)*

be used for carrying bonds, flat except for the slight bulge of the clarinet's base. Mr. Goodman's name is engraved on a little silver plaque on the lid. The clarinet disassembles to fit into compact sections, none longer than twelve inches. The case went with Mr. Goodman to the concerts that rocked the Brussels Fair in 1958; to Bangkok for a command performance before the King and Queen of Thailand. Mr. Goodman gave the King, who is a great jazz enthusiast, a clarinet, and the King, to show his appreciation, played some of Mr. Goodman's famous signature numbers. The boys in the band, to show appreciation of the King's playing, called out, "Hey, King. Hey, King."

The case of another famed musical instrument—Jack Benny's violin—appears in the photograph on page 105. Actually, Mr. Benny, who has had to live with a certain natural anxiety about his violin concerts, always travels with two instruments—his Strad and another violin—in the event that something might happen to one of them. He therefore uses a double case, brown alligator lined in blue velvet, and somewhat the worse for wear. It has toured countless U. S. towns, whistle stops to New York and anything in between. Nothing funny has ever happened to that violin case, but what happens to be inside it, beside the violins, is, at least, curious: fifteen or more old, yellowed packages of violin strings, some unusable, plus a one-sheet weekly guide of the Pilsen Rest Center in Czechoslovakia, dated July 9, 1945 (Mr. Benny toured there for the U.S.O.) Scribbled on the back is this cryptic note: "My, this is heavy for a woman's club or maybe I'm just tired."

Not everyone travels about with a pair of 16 Holland & Holland guns, either, but Mrs. James Van Alen has taken hers to many of the most famous shooting grounds in Europe, to Montepaldi, near Florence, once a shooting box of the De' Medicis, now owned by the Marchese Corsini di Laiatico; to other hunting estates in Italy, Spain, Scotland, Kenya, Haiti; and cross-country in the U. S. from South Carolina to Arizona, from the Port of Missing Men in Southampton down to Texas. The gun case is of handsome, sturdy tan leather, strapped and cornered in darker tan leather. It is marked with the bright yellow initials, the V imposed over the A, that identifies all Mrs. Van Alen's luggage, including her brown and gold toile cosmetic handbag (second on the top row). This she bought in Paris at the luggage firm of Louis Vuitton, which has been using this patterned cloth since 1896 in everything from wardrobe trunks to this new shape. This Vuitton bag is so new, in fact, that the Vuitton distributor in New York thought when he saw it that Mrs. Van Alen had had it made-to-order.

Next to Mrs. Van Alen's little cosmetic handbag is the Marchesa Alessandro di Montezemolo's answer to cosmetics transport, plus just about everything else a woman needs at hand on overnight flights—paperback books, passport, checks, wallet, et cetera. The soft and roomy grained black leather bag is actually a doctor's bag. The Marchesa uses it on any long flight she takes, New York to San Francisco or to Europe.

Marlene Dietrich's blue-grey canvas luggage gives the impression of just having been on the most gala holiday in the world. Every inch of every piece blooms with the bright-coloured baggage seals a less dazzling woman might have self-consciously rejected. Actually, some of them are from places where Miss Dietrich was not on holiday but was working unsparingly to entertain in a good cause. This little weekend case reads, among other stops, Grand Hotel, Stockholm; Hotel Fenix, Madrid; Hotel Hassler—Villa Medici, Roma; Berlin Hilton; Baur au Lac, Zurich.

The biggest piece of luggage here has one of the most impressive records for mileage—the enormous flag-blue tack trunk of the Captain of the U. S. Equestrian Team, William Steinkraus. The trunk bears the red and white seal of the U.S.E.T., which was started in 1950 by a group of sportsmen as a non-profit organization to train and keep the teams which represent this country in international equestrian competition. It carries all the equipment for three horses, their clothing and tack, saddles, bandages, the grooming equipment, the riders' spurs, whips, hunting caps. It has been to three Olympic Games—in Helsinki, Stockholm, and Rome; to the Pan American Games in Mexico City and in Chicago. Recently, the Team moved to its first

permanent home, the new training centre in Gladstone, New Jersey, where its members are preparing for the 1964 Olympics and the 1963 Pan American Games—no small part of that preparation, the raising of contributions to keep the centre going.

About half the size of the tack trunk, Leonard Bernstein's beautiful taupe leather taxi trunk, with brass locks and a brown canvas cover (not shown), was made to order for him by the firm of T. Anthony. It holds the many changes of white tie and other clothes that his vigorous concert tours require. For the past two years it has toured with him all over the U.S., Japan, Alaska, West Berlin, and Honolulu—in spite of his secretary's war against it. She cringes every time she remembers a wizened Japanese, about seventy years old, run down a gangplank, then up flights of stairs with the trunk strapped to his back.

In the wooden crate with the grille, Mrs. Herbert Weston's tiny Yorkshire terrier flew here from England. A little charmer, he *was* called Freddy, as the case directed, by a slew of admiring attendants. Later, a companion for Freddy flew the Atlantic in a wooden box with a dome top. Similar boxes are sold at Hammacher Schlemmer in New York, and the airlines also supply crates and tags for transporting animals.

There are two famous briefcases here. Art Buchwald found it hard to part with his combination typewriter-briefcase for the photographing. It is the spacious brown leather one he used during the presidential campaign, and the Kennedy sticker, Mr. Buchwald claims, impresses the customs officers so much they let him through without a fuss. Shortly after this photograph, he managed to get through the New York customs without his impressive briefcase and from the continued verve of his syndicated humour seems not to have had too rough a time.

John Gunther's flat leather envelope briefcase covered *Inside Europe Today*, the most recent of his strong, incisive documentaries of the attitudes and accomplishments going on inside other nations. ("We have either got to learn physics and mathematics or else Russian," he wrote in 1958.) Next to his briefcase is his Olivetti portable typewriter cover. Both cases are about two years old, the briefcase bought at Gucci's, Rome.

Mrs. Henry Fonda's black and white pin-striped throwaway suitcase cost about $3. She bought it in Rome to take care of extra things she picked up in Europe and had no room for in her luggage. The type of suitcase Italian soldiers carry, it is extremely lightweight, lined with gay green and yellow checked cloth. Although Mrs. Fonda intended to throw this suitcase away after one crossing, it has been across the Atlantic several times—with friends who found themselves with too many souvenirs.

The chic little red canvas wig bag belongs to Mrs. Norman K. Winston and shuttles between New York and Paris and the Riviera as often as she does. Mrs. Winston's houses in both cities are notable for their superb furniture, paintings, and art objects. Inside of the wig case is a light wooden box and a wig block. The much larger blue wig box belongs to Licia Albanese. It was made especially to hold the elaborate, delicate wedding wig she wears in *Madame Butterfly*. Thin Japanese wood, painted blue, and lined with speckled yellow paper, this box is usually carried by Miss Albanese herself. It has been to every famous opera house here and in Europe.

Mrs. Joan Morse, who flies all about the world in search of extraordinary fabrics and objects for her two New York boutiques, A La Carte and Shangri-La, bagged, in India, the tiger skin for her luggage.

"A faithful old friend," the Baron Nicolas de Gunzburg calls his small portable bar, especially in off-track European towns where a dry Martini is almost an affront to the local *patrons*. He also finds it useful in American motels, or in hotels when he would just like a relaxing drink in his room. The leather case, another T. Anthony piece, holds a flask of gin, one of vermouth, a little cocktail shaker, cups, spoon, and bottle opener.

All thirty-odd pieces of Cole Porter's luggage, including his secretary's typewriter case, are bound in the same way, with tan leather, are marked with his name and numbered. The number eighty-five on the brown canvas suitcase in the photograph takes into the count trunks and Vuitton pieces that have been discarded or worn out. Although Mr. Porter now usually flies wherever he wants to go, he used to travel a great deal by boat, and liked to take almost every portable thing he owned. Once, when he was stopping in a small Italian town, he heard one of the natives explain that the mountain of luggage piled up outside the train station was "Mr. Porter's orchestra."



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## ON A LAZY KETCH

*(Continued from page 159)*

friends who live on a magnificent plantation on the Chester River.

At breakfast the next morning, we discussed the day's possibilities: a trifling hitch of eighteen miles would bring us to the lovely Western Shore anchorage of the Gibson Island Yacht Squadron just inside the Magothy River entrance. Fifteen miles more would take us under the Chesapeake Bay Bridge, an engineering masterpiece, and to Annapolis, a Colonial architectural delight.

Although this excursion to Annapolis is not appreciably off course, it bypasses some fascinating spots on the Eastern Shore; the old fishing villages and harbours of Gratitude and Rock Hall at the northern entrance to the broad Chester River, curving affectionately around rich farmland dotted with handsome old houses, one of which, "Kennersley," has an elaborate marina. A trip up the Chester offers views of unique colonial waterfront houses and gardens at Chestertown, and the landlocked harbour of Queenstown with the three great houses: "Blakeford," "Bollingly," and "My Lord's Gift." (The best anchorage is in the creek off "Blakeford," to the north.)

We often spend two or three days cruising aimlessly over the appealing Wye River admiring Wye House, Wye Plantation where elk and buffalo are said still to roam, and Wye Heights. All three branches of the Wye have many snug creeks for luncheon or overnight stops. In spring and fall we settle in secluded, landlocked coves; in summer, the more open ones are cooler.

Leaving the Wye, there is the adjacent Miles River to explore. "Myrtle Grove" stands at the entrance to Goldsborough Creek, and Leeds Creek leads as far as Tunis Mills and contains an anchorage between a Georgian Manor and a Moorish Castle. Stop at sleepy St. Michaels to see the rather seedy, but engaging old houses, and restock the boat. Just west of St. Michaels lies Longhaul Creek with the hospitable Miles River Yacht Club and a snug anchorage just beyond; here, in early August you can see the Bay's famous sailing canoes—hollowed out, clipper-bowed log craft sporting an arrogant spread of canvas.

Tilghman Creek, on the south side of the entrance to Eastern Bay, is a perfect Chesapeake anchorage with several excellent spots to drop your hook and ride out, as we have done, a three-day northeast storm in complete contentment.

From Eastern Bay, or from Bloody Point Light if coming from Annapolis, take the fun shortcut through Poplar Island and Knapps Narrows; after clearing the last of the eastern approach markers, you should just be able to make out Choptank Lighthouse, some seven miles to the east, marking for many the best Eastern Shore river of all: the Tred Avon. It is navigable to Easton, the principal Shore town, nine miles upstream from Oxford.

At Oxford, a famous port of call, the Tred Avon Yacht Club is active and hospitable, but the most desirable dockage is in Town Creek. Our base is the Wiley yard run by the famous "Sage of Oxford," Uncle Ralph to hundreds of yachtsmen and their wives. This yard is not a marina, but the cradle of "one of a kind" and "one at a time" boats designed and built by Ralph, and he and Mary Wiley are most entertaining of hosts.

As your chart will show, the Tred Avon offers a bewildering variety of pretty cruises. But, before leaving this region, visit Island Creek, if your boat does not draw over five feet, and La Trappe Creek, almost opposite Cambridge, which is just about the best in Chesapeake cruising. There is plenty of water all the way up to Trappe Landing and you can decide for yourself which house you would rather own: "Beauvoir," built in 1670, "Hampden" or "Little Hampden," or our favourite, "Compton." Easton is the place to shop. There the Tidewater Inn, an excellent hotel, rests its fame squarely, if not solely, on its snapper soup.

Leaving Oxford and heading south, we angle over to the western shore and the Patuxent River where we find Solomons, probably everybody's choice as one of the half dozen best harbours on the Chesapeake, although I put it well below several others for charm. The place for a meal ashore is Bowen's, and at the fascinating Chesapeake Biological Laboratories one learns about the Bay and its endlessly varied marine and geological life.

The next important river to the south is the Potomac. One can sail ninety-five miles upriver to Washington, but we prefer the St. Marys River with its tributaries, Smith's, St. George's, and St. Inigoes Creeks, and the upper St. Marys River as far as Tippity Wichity Island. Cross Manor, built in 1644, is on St. Inigoes Creek and a fine place to anchor.

Of the innumerable anchorages on both Potomac shores, the one most southbound yachtsmen use is the Glebe. You can tie up at the Bay's oldest shipyard still run by its original owners, the Headley family, or anchor in a peaceful cove, of which there are several, a comfortable fifty-nine miles from Oxford.

Like the Potomac, the mighty Rappahannock is navigable for nearly one hundred miles, up to Fredericksburg, but your objective may well be Carter's Creek, North Branch, with the attractive Rappahannock Yacht Club and one of America's most delightful inns, The Tides. Farther upriver is Urbanna Creek, which offers almost as much as Carter's Creek.

Below the Rappahannock you work south to a much smaller but delightful river: the Piankatank, with Jackson Creek and Fishing Bay on the north and Milford Haven on the south and, a few miles up, incomparable, private Wilton Creek.

On this trip, we slighted the lower Eastern Shore with its unique islands, Smith and Tangier, until recently divorced from the mainland. Living on these islands are direct descendants of men from Cornwall and many have the Cornish brown hair and blue eyes; there is a Cornish lilt to their speech, and the children are strikingly handsome. There are about a thousand people on Tangier, half of them named Crockett, most of the rest, Pruitt. Smith Island has slightly fewer residents, half of whom are called Evans. There are no policemen, no town officers, no jails, and very few cars on Smith, none on Tangier. You can shop little on weekdays and never on Sunday.

From a Hampton stopover you will probably drive to visit the sights along the York and James Rivers: Williamsburg, Yorktown, Jamestown, Westover, Upper and Lower Brandon, and Shirley. By all means include the Mariners' Museum in its lovely setting in the midst of an extensive park on the banks of Lake Maury about six miles above Newport News.

Hampton Roads is the be-

ginning of the Inland Waterway, properly speaking; its northern terminus is Norfolk. Many yachts stop at Norfolk, which we avoid because of the greater accessibility of Hampton for sight-seeing and because of the general filth of the Norfolk waters. We are, however, endlessly fascinated by the trip through this great naval and commercial port. If you do lay over in Norfolk, the two places to do so are on the Lafayette River, off the docks of the Norfolk Yacht Club, or, in the Hague, a curious crescent of Dutch waterfront houses on a pond shut off from the Elizabeth River by a swing highway bridge.

On your way to Elizabeth City, North Carolina, spare enough attention from the absorbing spectacle of the Norfolk waterfront to catch red flasher #50, just south of which is a sign: "Intracoastal Waterway," bearing the crenellated insignia of the Army Corps of Engineers. Throw the helm hard over and turn sharply into a narrow creek so woodily banked as to hide all traces of the Norfolk factories. For the first time you throw a coffee-coloured bow wave as you furrow the gum-and-cypress stained water, seeing stunted trees, marsh grass, and, perhaps, your first eagle. An eerie silence replaces the waterfront racket and, in a couple of miles, you are at Deep Creek Lock.

Beyond the lock, past the sleepy hamlet of Deep Creek, you are in the famed canal which has only one slight bend in its twenty-mile length. This is the legendary Dismal Swamp Canal, the west bank of which is a nearly unexplored wilderness of juniper, cypress, laurel, wild cherry, and sweet gum. Far from dismal, Dismal Swamp is what scientists term a "relict area," where the animal and vegetable life have remained undisturbed for ages.

At South Mills the exit from the lock leads into narrow, winding Turner's Creek, then into the headwaters of the Pasquotank River which broadens as it approaches Elizabeth City, fifteen miles south.

The Pasquotank, like the Waccamaw, is just what a mysterious southern river should be. Cypresses stand knee-deep in amber water, the thick forest banks merging with the river; an occasional clearing has an isolated, often handsome house, and all is as it was three hundred years ago. On the west shore, at one of the bends, a sturdy, steep-roofed frame house with brick gable ends and massive chimneys, has the initials E. T. worked into the pattern. It is rumoured that they are those of the original owner, Edward Teach, better known as Blackbeard.

That night we dined ashore in Elizabeth City at the Carolina Coffee Shop where the prices are low and the oysters and shrimp superb. Next morning we got off at 5:45 to catch the generally calmer early morning weather for the perilous crossing of Albemarle Sound. Like other open waterway sections, Albemarle Sound is a wide open, shallow body of water which gives the sudden winds a splendid opportunity to kick up a vicious chop in no time at all. But on this perfect cruise, Albemarle greeted us with no wind, no sea, and ample sun.

Once across Albemarle and into the Alligator River, to sample the spell of the wilderness, set your course for Milltail Creek on the Alligator's east shore. Although this is far north of their usual habitat, alligators are found here, as are bear and deer. Herons are as common as sparrows, and eagles are no rare sight. The wind may howl and churn nearby Albemarle into froth yet you will hardly know it, secure in this impenetrable jungle.

The narrow reaches of the Alligator brought us to the Alligator-Pungo Canal, particularly beautiful in the late afternoon when the setting sun turns the brown water silvery. We came out onto the broad and lavishly wooded Pungo River in time to reach Belhaven for a tour of that busy fishing port's waterfront. We anchored in the harbour, but the popular spot is the River Forest Manor which, besides offering sheltered dockage and all needed services, is a famous shooting lodge—supplying bed, board, guides, and guns, and practically guaranteeing a legal limit of ducks, geese, and chukar partridge.

After Belhaven, the Pungo and Pamlico Rivers take one to the dreaded Neuse River's open seventeen-mile stretch to the Adams Creek Canal. We sailed up the Neuse to New Bern, where the old houses on the river are au-

*(Continued on page 184)*


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## ON A LAZY KETCH

*(Continued from page 183)*

thentic, not restorations; one a reconstruction of the magnificent Palace of Governor Tryon, recently opened to the public. It is even more dazzling than the Governor's Palace at Williamsburg, although not as advantageously set off.

At Morehead City, the log recorded that we had come seven hundred and seventeen miles; we had been gone eighteen days, of which six and a half were stopovers and eleven and a half were spent underway. Average: sixty-three miles a day running time; forty miles a day elapsed time.

The charm of Morehead City is elusive; it is not beautiful, it has no historic shrines to speak of; still, we like it. (Beaufort, across the bridge to the north, once known as Fishtown, has run-down but attractive old houses.) Excursions from Morehead City to Atlantic Beach, Cape Lookout, and the Outer Banks are easy. The Sanitary Fish Market Restaurant, on a pier at the Morehead City fish docks, serves seafood with delicious hush puppies, and the adjacent fish market has baby river shrimp, crabs, oysters, mackerel, sea trout, bass, and flounders to take back to the ship.

Leaving Morehead City, with the awesome Hatteras shoals safely behind, many yachts, particularly sailboats, choose to slip outside and make time down the Atlantic coast. On the Inland route, the accepted run from Morehead City is to Wrightsville, a rather tedious sixty-nine-mile stretch; fast boats make the next objective, Briarcliff, in one day for a total of one hundred and thirty-one miles.

Wrightsville comes as a relief from a day of ditch crawling; there are good docks on both sides of the Waterway, and at Wrightsville Beach, Everett's Yachtel is quiet and handy to the many seafood restaurants. In season, the Airlie Gardens are lavish with magnolias, camellias, and azaleas. This is also the most convenient place from which to visit the architecturally fascinating city of Wilmington, ten miles away.

If you should reach Wrightsville early and wish to cover another twelve miles, push on to Carolina Beach and tie up at the Municipal Yacht Basin, completely protected from wind and traffic. Here the man-made gash, Snows Cut, connects the Waterway with the Cape Fear River which you must navigate downstream to Southport, where the dredged channel resumes.

Just over the North and South Carolina State Line, at Little River, a dredged cut connects Little River and the enchanting Waccamaw. Besides being an interesting run, thanks to high wooded banks broken by gullies through which the cattle come to wade and drink, this cut has an agreeable stopping place: the Briarcliff Yacht Basin, ten miles from Little River, an attractive introduction to the Waccamaw.

Nineteen miles from Briarcliff you emerge into what is definitely side trip and stopover country. You can tie up at the friendly Bucksport Marina and leave your boat, or, better still, explore the region in your craft since the innumerable branches and streams that flow into, out of, and back into the Waccamaw have ample depth. One fascinating excursion is up the Pee Dee River which connects with the Waccamaw by way of Bull Creek. (Stephen Foster's celebrated song was first entitled: "Way Down Upon the Pee Dee River.") Occasionally a mysterious creek will lead, like a private driveway, into the dense forest and across its mouth will be a padlocked gate, or chain, with a "Private, Keep Out" sign.

Opposite marker #66, turn boldly into the channel in the east bank, brush the screen of branches aside and proceed slowly until you reach an intersection at which you make a sharp left (north) turn; another quarter of a mile leads to a stout secluded dock. If the hour is between 9:00 A.M. and 5:30 P.M., and the day is not Monday, stroll along the dock, across the rustic bridge and ring the bell over the wooden gate. A caretaker will shortly appear and admit you to Brookgreen Gardens.

This is the original Brookgreen Plantation, augmented by the addition of three neighbouring estates, when purchased, in 1930, by the Archer M. Huntingtons. Originally intended as a setting for the sculptures of Anna Hyatt Huntington, the plantation now includes American sculpture from 1800. Once the house of Aaron

*(Continued on page 185)*

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## ON A LAZY KETCH

*(Continued from page 184)*

Burr's daughter, Theodosia, it was from here that she sailed north and was never heard from again.

Below Georgetown, the fine ship channel at Winyah Bay leads out to sea for a forty-mile sail to Charleston Harbor. Inside, through the Estherville-Minim Creek Canal, the route winds through abandoned rice and indigo plantations bordering on the great Cape Romain Wildlife Refuge. Later we meet the ocean swells of Charleston Harbor with Fort Sumter and the magnificent Battery in sight. In season, visit the famous gardens by boat; stock up on fancy groceries at Harold's Cabin and try a meal at Perdita's.

From Charleston, Wappoo Creek, the Wadmalaw River, and various sounds plunge you into the Golden Sea Isles. At Beaufort, South Carolina, pronounced "Bewfort," unlike its North Carolina namesake, we stopped to visit the town gardens, the tabby houses, and the Negro-owned-and-operated crabbing industry.

The Beaufort River flows past the gigantic Parris Island Marine Corps base and into Port Royal Sound where a due west course of nine miles takes you to Skull Creek and Hilton Head. From Hilton Head the way lies between beautiful river banks and narrow cuts with good shelter from wind and wave to the mighty Savannah River which can take you to that city's busy commercial waterfront although we prefer to visit Savannah from nearby Thunderbolt, or Isle of Hope, both directly on the Waterway and a short taxi ride from the city.

Don't, on any account, let your absorptions in the sights and recreations of Savannah keep you from fuelling up before leaving Thunderbolt. The next stop is Sea Island, eighty-one miles away, no gas pump in between.

All the way to Sea Island the scenery is delightfully varied; the Waterway follows narrow connecting cuts, wider rivers, and open sounds. It crosses such sweetly-named creeks as "Old Teakettle," "Umbrella," and "Buttermilk Sound." Porpoises roll under the bowsprit and snort alongside the cockpit as the Golden Sea Isles glide by.

If you stop to visit Sea Island, and you should, do so at Olsen's Yacht Yard, across the river from the Sea Island Yacht Club as the latter has no floats and floats are almost indispensable here because of the eight-foot tides and sweeping currents. You can dine ashore at the Cloisters, at the Sea Island Yacht Club, or at the Red Barn. Be sure to see Fort Frederica National Monument, the old tabby Chapel, and the cemetery-garden of John Wesley's Christ Church.

The southbound course threads its way between islands famous for deer, quail, and wild turkeys. "Abigail" came to anchor in the Jolly River, where the St. Marys and Cumberland Rivers flow into the sea through the excellent inlet guarded by a fine fort. As we were just across the Florida State line, we celebrated with a Gratin de Tourteaux, rich with cream, eggs, sherry, and Beaufort crabmeat, Georgia Quail à la César, and a Mont Blanc; all this with a fine 1955 Bâtard-Montrachet.

Next morning we awoke to the only rain of the entire trip but our spirits were less cast down by this than by the overpowering stench and filth of the Fernandina waterfront which we left behind as fast as possible, by way of the Amelia River with its initial mud flats, tricky ranges, and swift currents. After Nassau Sound you come to the mighty St. Johns River which you cross, if bound directly south inland. Or you may bear east to run down the coast to St. Augustine, unless you decide to turn west, past Jacksonville for one of the Waterway's most enchanting side trips: the St. Johns River cruise which goes one hundred and fifty miles into the heart of the Florida Peninsula.

South of the St. Johns, the Waterway heads for St. Augustine through Palm Valley Cut with its impressive vegetation and unimpressive houses. We prefer to continue past old Fort Matanzas, a true fortress with dominant keep, located between sea, river, marsh, and dunes.

Just beyond the fort, we ended the day's seventy-four-mile run at the Marineland Yacht Docks, a good place to stay as the noise from the Marineland water show ceases at night and a good restaurant, the Dolphin, lies within pleasant strolling distance.

*(Continued on page 186)*

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# ON A LAZY KETCH

*(Continued from page 185)*

After feeding the porpoises and shaking flippers with the whale in the morning, we left late for the thirty-mile leg to Daytona Beach where we tied up at 4:00 P.M. We had come one thousand three hundred and sixty-two miles since October 9th; twenty-nine days in all, with eight days of stopover. We were still two and a half days from Palm Beach and four days from Miami.

Daytona is the first of the many Florida cities that seem to exist solely for boatmen. Many tie up at the excellent Municipal Yacht Basin for the season or the year and live in full enjoyment of the sea and the sun. From Daytona Beach south to Palm Beach the Waterway goes through its last stretch of what may properly be called cruising water until you reach the Florida Keys.

If you want to see more of Cape Canaveral's missiles, rockets, and launching pads than can be seen from the water, Cocoa is the place to stop; but the real jewel is Eau Gallie, twelve miles south. Here, in the perfect landlocked harbour, yachts arrive to spend the night and remain all winter at the friendly yacht basin where the Cruising Club of America maintains a station. The harbour of Melbourne, three miles south, is a fine base from which to enjoy the superlative hunting around Lake Helen Blazes. Below Melbourne, twenty-five miles down the Indian River, the lovely Wabasso Narrows form a maze ending at Vero Beach and the Vero Beach Yacht Club. From here to Fort Pierce is a dull ten-mile stretch, but Fort Pierce has the first really good inlet since St. Augustine.

We passed Fort Pierce, continuing down the last twenty miles of the hundred-mile-long Indian River to the last, and one of the best stopping places in the citrus district: Langford Terrace Marina three miles above the St. Lucie River, the dividing line between north and south Florida. The Langford Marina, pioneered by Ralph Evinrude, was named after his wife, Frances Langford; here you will find all the luxuries.

After leaving this haven you come to a notorious danger spot where the Waterway crosses the St. Lucie River on its way to the sea through the treacherous shoals of the St. Lucie Inlet. Stuart, just upstream from the Inland Waterway crossing, has an important function for the yachtsman: it is the eastern terminus of the Okeechobee-Cross Florida Waterway and the best route for a boat to reach the Gulf Coast.

The southbound traveller keeps right on past the St. Lucie into the clear waters of Hobe Sound with charming, big houses lining the east shore on Jupiter Island. At the southern end of Hobe Sound, just before rounding Jupiter lighthouse, the basin of the Jupiter Island Marina is a good stop.

Jupiter Inlet (don't try it) is eighteen miles south of the St. Lucie Inlet and fifteen miles north of Palm Beach, reached through Lake Worth. At West Palm Beach, the Palm Beach Yacht Club and the West Palm Beach Marina are handy to the Hopkins Marine Hardware and the Hudgins Seafood Restaurant. But, if your plans take you to Palm Beach, between Lake Worth's east shore and the ocean, tie up at the docks operated by such hotels as the Brazilian and Australian Courts.

For the sixty-five-mile run to Miami, the Inland Waterway becomes a suburban drive through waterfront developments, boatels, marinas, and filling stations—interesting and entertaining, but hardly cruising.

Somewhere along this Florida coast, you have reached your destination, slowly, inexpensively, and with great enrichment. When I sail the Inland Waterways on my own boat (a rare form of escapism), I remember this stanza from "The Old Squire" by Wilfrid Scawer Blunt:

> Nor has the world a better thing,
> Though one should search it round,
> Than thus to live one's own sole king,
> Upon one's own sole ground.

*Note:* When cruising, carry the current editions of the *Inland Waterway Guide*, both Northern (Maine to Norfolk) and Southern (Norfolk to Texas) editions. This publication, revised annually, lists all marinas, yacht clubs, hotels and municipal docks, yards, repair facilities, and most of the technical and factual information a yachtsman might need.



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